

THE TALKING MACHINE REVIEW

INTERNATIONAL

NO. 44 February 1977



Volume 6

1977

pages 889 — 1224

TALKING MACHINE REVIEW
19 GLENDALE ROAD
BOURNEMOUTH
BH6 4JA
ENGLAND

RESPECTFULLY DEDICATED TO DENMAN THOMPSON.
AND SPECIALLY WRITTEN FOR AND PLAYED BY THE OLD HOMESTEAD COMPANY THROUGHOUT U.S. AND CANADA.



UNCLE JOSH'S "HUSKIN DANCE"



By Len O'De Will. (5)

PUBLISHED BY

E. T. PAULL MUSIC CO. 243 W. 42ND ST. NEW YORK.

COPYRIGHT
FOR ALL COUNTRIES

PHILADELPHIA, PA.
W. D. SWISHER.

SPRINGFIELD, MASS.
A. H. BOETTIG.

PHILADELPHIA, PA.
JOS. MORRIS.

NEW YORK
NEW YORK MUSIC SUPPLY CO.

NEW YORK
CROWN MUSIC CO.

NEW YORK
ENTERPRISE MUSIC CO.

CHICAGO, ILL.
F. J. A. FORSTER CO.

LONDON, ENG.
W. PAXTON & CO.

BOSTON, MASS.
COUPON MUSIC CO.

TORONTO, CAN.
W. R. DRAPER

J. A. ALBERT & SON, SYDNEY, AUSTRALIA.

Copyright
MDCCLXXVIII
By E. T. PAULL.

This piece came in as a 'letter to the Editor' but is too good to leave as that....

UNCLE JOSH

John Petty

I have with great interest "Uncle Josh before Cal Stewart" by Peter Betz (Talking Machine Review, No.41, August, 1976) to which I can add very little but additional speculation. The similarity to the Stewart character would readily lead one to conclude that there must indeed be some connection. The attire with the large carpet bag and similarity of expressions are unmistakably in the same vein. I think, however, that to draw the conclusion that Cal Stewart might have been the author of this 1892 publication would be somewhat premature. I think there is probably a distinct possibility that Stewart had access to this publication.

Stewart did not originate the "Uncle Josh" character entirely. Rather it came from the play /"The Old Homestead" in which Denman Thompson starred as "Uncle Josh Whitcomb". Jim Walsh researched this origin in his 'Hobbies' articles of January-April, 1951. Walsh further states that Denman Thompson derived the idea of "Uncle Josh Whitcomb" from a West Swanzey, New Hampshire, farmer, Joshua Holbrook. Since the origin of Joshua Baxter and Joshua Holbrook is in the same state of New Hampshire, perhaps this is a further piece of data suggesting some connection.

"The Old Homestead" opened in Boston in 1886. I have never seen the play, but I understand that it is still given in Swanzey, N.H. during the summer. An article appeared in the New York Times of Tuesday 25th. July, 1972, which Tim Brooks kindly sent to me. It states that Thompson was the writer of the play in 1886. I also have in my possession a beautifully lithographed 14 x 10½ inches issue of sheet music for "Uncle Josh's Huskin Dance" copyrighted in 1898 and "Respectfully dedicated to Denman Thompson". Cal Stewart used the "Huskin Dance" as one of his musical selections issued on various records. I had our church pianist play it to me (she liked it so well she used it as part of our Bi-Centennial Programme on 4th. July, 1976) and it is the same as the Stewart record issues. Incidentally, on a recent trip to the West Coast, I recorded Columbia single-face record No. 19 of Huskin Dance from the collection of Tom Hawthorne of Salinas, California, which announced by "Spencer and Schweinfest". Jim Walsh also has an announced copy and states that he does not know if it is Harry or Len Spencer. Though Len Spencer had many voices, this does not sound like any of his and I lean towards thinking that the recording was made by Harry. All of the Columbia issues that I have heard, even the A405 issue which gives Stewart artist credit on the label, on cylinders and discs are clearly NOT by Cal Stewart.

I also have a copy of "Uncle Josh and the Bunco Stearers" which is on Edison Gold Moulded issue and is hence possibly shorter than the brown wax earlier issue, which playing more slowly included more monologue. Stewart used the expression 'buncoed' in many of his recordings. Off hand, I recall that he closed many issues of "Uncle Josh and the Lightning Rod Agent" with "buncoed again, by gosh."

Some interesting titles appeared in a list of Hawthorne and Sheble High Grade Masters provided by Bill Bryant. The list included 26 titles which seem to be of those offered for sale around 1900. Two of these records have been found on Champion Cylinders, one of which fortunately included the original record slip and is in the collection of Leo Kimmett of Pueblo, Colorado. On the recent run through the States, I spent several days with Leo and the record slip is rubber-stamped, or printed, with Hawthorne and Sheble. The cylinder is a

brown wax 120 rpm in excellent condition and has the number C-112 stamped roughly in the end and is "Uncle Josh's Comments on the Signs Seen in New York City". The three unusual titles in the Hawthorne and Sheble list are, C-111 "U.J.'s. Vist to Philadelphia" (location of Hawthorne & Sheble factory), C-115 "The Christening of a Chicken" (Hebrew Story) and C-116 "Hogan Out of Work" (Irish Story). I have never seen these three titles listed under any other make.

TEXT OF 'UNCLE JOSH AND THE BUNCO STEARERS' by Cal Stewart. Edison Gold Moulded 3900

"Uncle Josh Weathersby and the Bunco Stearers, made by Mr. Cal Stewart, Edison Record. (laugh)

"Well sir, when I left home, come down here to New York City my folks told me if I didn't look out, I'd be buncoed afore I was here three days. Well, sir, I got the best of them a little bit; I'd been here a whole week afore they buncoed me. (laugh)

"Well, the other day I was walking down through this place what you call Union Square, and I met a fellow - he had a sort of uniform on - told me he was a soldier, been out to Manilia fighting them Philla-peanut felllers and if I had a little more time to spare he'd show me just how Uncle Sam's boys was fooling old Agie-noldie. Well, I sat down on a bench with 'em and he pulled out three little shells - they were painted red white and blue - one of 'em was loaded and the other two was empty. Well, he mixed 'em all up, wanted to bet me five dollars I couldn't pick out the loaded one. Well, now, I had noticed I had the best of him, cause I noticed that the loaded one was painted blue. Well, I bet him five dollars and picked out the blue one, and it didn't have a doggone thing in it. (laugh) I said buncoed, by gosh.

"Well, I went walkin' along down the street & all at once a feller came runnin' up just tickled to death to see me. He says, 'Why Mr. White, how do you do? When did you come to town? How's all the folks in Osweego?' I says, 'Now look a-here, young fellow, I don't know you, my name ain't White and I never seen Osweego.' He says, 'Why, ain't you Mr. White from Osweego?' I says, 'No sir, my name's Smith; I'm from Syracuse.'

"Well, I went walkin' along - I just got 'round the corner and up come another feller and he just grabbed me by both hands. He say, 'Well, well, well, my old friend Smith. How do you do? How's all the folks in Syracuse?' I says, 'Now look a-here, young feller, you got the wrong feet by the ear. I don't know you; my name ain't Smith and I never seen Syracuse.' He says, 'Ain't you Mr. Smith from Syracuse?' I says, 'No sir, my name is White; I'm from Osweego.' (laugh) No more bunco for your Uncle Josh."

The first mention of the PHONOGRAPH in Britain:-

THE TIMES, THURSDAY, JANUARY 17, 1878

(Mr. Henry Edmunds gave the wrong date - as shown on page 331, bottom paragraph, of Talking Machine Review No.33. April, 1975) The Times reported:-

"Not many weeks have passed since we were startled by the announcement that we could converse audibly with each other, although hundreds of miles apart, by means of son many miles of wire with a little electro magnet at each end, yet we are on the point of realising some of the many advantages promised by the telephone. Another wonder is now promised us - an invention purely mechanical in its nature, by means of which words spoken by the human voice can be, so as to speak, stored up and reproduced at will over and over again, hundreds, it may be thousands, of times. What will be thought of a piece of mechanism by

means of which a message of any length can be spoken on to a plate of metal, that plate sent by post to any part of the world and the message absolutely respoken in the very voice of the sender purely by mechanical agency? What, too, shall be said of a mere machine by means of which the old familiar voice of one who is no longer with us on earth can be heard speaking to us in the very tones and measure to which our ears were once accustomed?

The highly ingenious apparatus by which this wonder is effected is the invention of Mr. Thomas A. Edison, of Melo Park, New Jersey, USA, the electrical adviser to the Western Union Telegraph Company. Mr. Edison is well known in the States, and scarcely less so in England, for several valuable practical applications of electrical science, among Mr. Edison's other inventions being an exceedingly well-arranged telephone. To the present invention Mr. Edison has given the name of the Phonograph, and it depends for its action upon certain well-known laws in acoustics.

The Phonograph is composed of three parts mainly - namely, a receiving, a recording and a transmitting apparatus. The receiving apparatus consists of a curved tube, one end of which is fitted with a mouthpiece for the convenience of speaking into it. The other end is about two inches in diameter, and is closed in with a disc or diaphragm of exceedingly thin metal, capable of being thrust outwards or vibrated upon gentle pressure being applied to it from within the tube. To the centre of this diaphragm - which forms a right angle with the horizon - is fixed a small blunt steel pin, which, of course, partakes of the vibratory motion of the diaphragm. This arrangement is carried on a table and is fitted with a set screw by means of which it can be adjusted relatively to the second part of the apparatus - the recorder. This is a brass cylinder, about four inches in length and four inches in diameter, cut with a continuous v groove from one end to the other, so that it in effect represents a large screw. Measuring along this cylinder from one end to the other there are ten of these grooves to the inch, or about forty in the whole length. The total length of this continual groove, or screw-thread, is about 42 feet - that is to say, that would be the length of the groove if it were stretched into a straight line. This cylinder is mounted on a horizontal axis or shaft, carried in bearings at either end, and having its circumferential face presented to the steel point of the receiving apparatus. The shaft is prolonged for four inches or so beyond the ends of the cylinder, and one of the prolongations is cut with a screw thread and works in a screwed bearing. This end terminates in a handle, and as this is turned round the cylinder is not only revolved, but by means of the screwed spindle is caused to travel its whole length in front of the steel point, either backwards or forwards.

We now see that if the pointer is set in the groove in the cylinder at its commencement, and the handle turned, the groove would be traversed over the point from beginning to end, or, conversely, the point would always be presented to the groove. A voice speaking in the receiver would produce waves of sound which would cause the point to enter to greater or less depths into this groove, according to the degree of intensity given to the pressure

upon the diaphragm set up by the vibrations of the sound produced. This, of course, of itself would mean nothing; but in order to arrest and preserve these sound-pressures a sheet of tinfoil is interposed, the foil being inelastic and well adapted for receiving impressions. This sheet is placed around the cylinder and its edges lightly fastened together by mouth-glue, forming an endless band, and held on the cylinder at the edges by the india-rubber rings. If a person now speaks into the receiving tube and turn the handle of the cylinder, it will be seen that the vibrations of the pointer will be impressed upon that portion of the tinfoil over the hollow groove and retained by it. These impressions will be more or less deeply marked according to the modulations and inflexions of the speaker's voice. We have now a message verbally imprinted upon a strip of metal. Sound has, in fact, been converted into visible form, and we have now to translate that message by reconvertng it into sound. We are about, in effect, to hear our own voice speaking from the machine the words which have just fallen from our lips. To do this we require the third portion of Mr. Edison's apparatus - the transmitter.

This consists of what might be called a conical metal drum, having its larger end open, the smaller end which is about two inches in diameter, being covered with paper, which is stretched taut as is the parchment of a drum head. Just in front of this paper diaphragm is a light, flat steel spring, held in a vertical position and terminating in a blunt steel point projecting from it and corresponding with that on the diaphragm of the receiver. The spring is connected with the paper diaphragm of the transmitter by means of a silken thread, which is placed just sufficiently in tension to cause the outer face of the diaphragm to assume a slightly convex form. This apparatus is placed on the opposite side of the cylinder to the receiver. Having set the latter apparatus back from the cylinder, and having, by turning the handle in a reversed direction, set the cylinder back to what we may term the zero point, the transmitting apparatus is advanced towards the cylinder by means of a set screw until the steel point rests without absolute pressure in the first indentation made by the point of the receiver. If not the handle be turned at the same speed as it was when the message was being recorded, the steel point will follow the line of the impression and will vibrate in periods corresponding to the impressions previously produced on the foil by the point of the receiving apparatus. Vibrations of the requisite number and depth being thus communicated to the paper diaphragm, there will be produced precisely the same sounds that in the first instance were required to produce the impressions formed on the tinfoil. Thus the words of the speaker will be heard issuing from the conical drum in his own voice, tinged, however, with a slight metallic or mechanical tone. If the cylinder be revolved more slowly than when the message was being recorded, the voice assumes a bass tone; if more quickly, the message is given with a childish treble. These variations occur according as the vibrations are more or less frequent.

Such is the apparatus, and it promises to be one of most remarkable of the present marvels of science. The machine we have described is the first Mr. Edison has made, but he is now constructing one to be set in motion by clockwork, the cylinder being sixteen inches long. In the present machine, for recording a long message, as soon as one strip of the tinfoil is filled, it is removed and replaced by others until the communication has been completed. In using the machine for the purpose of correspondence the metal strips are removed from the cylinder and sent to the person with whom the speaker desires to correspond, and who must possess a machine similar to that used by the sender. The person receiving the strips places them in turn on the cylinder of his apparatus, applies the transmitter, and puts the cylinder in motion, when he hears his friend's voice speaking to him from the indented metal. And he can repeat the contents of the missive as often as he pleases until he has worn the metal through. The sender can make an indefinite number of copies of his communication by taking a plaster of Paris cast of the original strip and rubbing off impressions from it on a clean sheet of foil. It will thus be seen, as we stated at the commencement of this article, that the voice of those who have left us, either for ever or for a season only, can be heard talking with us if we so desire it.

The invention has been so recently and so quickly developed into existence by Mr. Edison that he himself can hardly say what its practical value is or will prove to be. Numerous applications suggest themselves, but beyond those to which we have alluded, it is difficult to say with precision how they would work out in practice. In cases of deposition it might be of the highest importance to have oral evidence mechanically reproduced in a court of justice. Authors, too, may perhaps be spared the trouble of writing their compositions.

We should add that we are indebted for our information to Mr. Henry Edmunds, jun., of 57, Gracechurch Street, who has lately returned from a tour of scientific inspection in the United States and is interesting himself in Mr. Edison's inventions.

RECORD REVIEWS

by John Want

VAUGHAN WILLIAMS (1872 - 1958)

The Wasps : Overture : Originally Aeolian 78's
Old King Cole
Aeolian Orchestra conducted by the Composer

On Wenlock Edge
Gervase Elwes with the London String Quartet.
(also The Roadside Fire sung by Gervase Elwes)

Pearl GEM 127 (mono) £1. 99

Hugh the Drover (Abridged)
Voices include Mary Lewis, Nellie Walker, Tudor Davies,
Robert Glynn and Peter Dawson.

Chorus & Orchestra conducted by Dr. Malcolm Sargent
Originally HMV D 922/6

Vaughan Williams - R. V-W - was born in Gloucestershire in the village of Down Ampney. His antecedents were distinguished. His mother was related to both the Wedgwood family and to Dr. Charles Darwin. His father, a clergyman, came from a family of outstandingly famous lawyers. But his upbringing was not in that western county for when his father died in 1875 his mother moved to Leith Hill Place, a mansion owned by the Wedgwood family and situated in one of the few truly lovely areas near London.

His education was at Rottingdean, Charterhouse, the Royal College of Music and Trinity College Cambridge, an education that was wide in its scope but which also equipped him perfectly for the rôle of the first major English composer to follow (but not to follow in the footsteps of) Elgar. Although already establishing himself by the time World War I broke out, he elected to serve in the ranks - an act of humility characteristic of this charming, thick-set and kindly man.

His output was large. He eschewed Romanticism, choosing essentially a folk idiom in which to express himself. Internationally his renown is based largely on his deeply moving Fantasia on a Theme by Thomas Tallis: in this country many of his works are widely known and widely performed.

These two LP's by Pavillion Records of Pembury, Kent are both of transfers from acoustic 78's - either from Aeolian or from HMV. Apart from a recording of the 4th. Symphony, they include the only recordings commercially issued of R. V-W's conducting. Unlike Elgar, R. V-W recorded very little of his work. One senses with "The Wasps" that he was not completely at home on the rostrum but this is a comment rather than a criticism. Perhaps he was too diffident for this rôle. The work itself is well-known, having been written for a Greek Play to be performed by undergraduates at Cambridge in 1909. It is today the only one of his overtures to have survived, sturdy exciting music displaying his great talent as an orchestral composer.

"Old King Cole" is far more unusual. It is a ballet suite based on the story of that erstwhile king and his Colchester court. The work was commissioned by the Cambridge branch of the English Folk Dance Society and first performed at Trinity College, Cambridge, in 1923.

The reverse side appeals to me more, since I have always had a particularly soft spot for R. V-W's song cycle "On Wenlock Edge" - settings of some of the erudite A. E. Housman's poems "A Shropshire Lad". Though most melancholy, they conjure up the hilly magic of the Welsh Borders and the accompaniment is scored brilliantly for string quartet and piano.

Gerald Elwes interprets the songs immaculately. This tenor was on the brink of middle age when he took up music professionally and he gave the first performance of this work in 1909. I recommend this disc, particularly to any singer who wishes to take this song cycle into his repertoire. Though obviously transferred from commercial pressings surface noise is not really obtrusive - only on the "Roadside Fire" which is from a different song cycle (Songs of Travel).

It is questionable whether R. V-W was taken seriously when, in 1909, he set out to write an English Opera. Such a thing could not exist - despite the success, albeit in lighter vein, of G. & S. in the previous century. The composer persuaded Harold Child of 'The Times' to write the libretto although R. V-W's dissatisfaction with it can be judged from its numerous revisions - almost up to the time of his death. The story is thin (are not also opera stories thin?) Set in a Cotswold village during the Napoleonic Wars, the heroine Mary is betrothed to a John, understandably a dislikable man. At the May Day Fair she meets a Drover named Hugh who fights John for her hand and wins it, subsequently to be denounced as a Bonaparte spy. But truth wins through, etc.....

The premiere was in 1924 under the baton of the late Malcolm Sargent and this recording followed soon after, just missing the electric technique. In this recording he gets a lot out of the score and the voices - for in those days parts were not allocated - belong to names familiar to collectors. The sound is somewhat gritty.

If I had to choose between the two records I would go for GEM 127.

by Ernie Bayly

*The Golden Age of British Dance Bands

As readers will quickly realise on turning the page to see the contents of this album, it is a major undertaking which must have taken a considerable time to compile, the honour for which goes to the indefatigable Chris Ellis.

The title is very correct, for while it is truly an encyclopedia-in-sound of British Dance Bands, it is not completely representative of all types of ballroom dancing, being mostly concerned with foxtrots and quicksteps.

The set immortalises 83 dance bands playing a total of 112 'tracks'. With the hindsight which time allows, it has been possible to pick the very best recordings of each (provided they recorded sufficient) available to EMI. Some recorded mainly for other companies, but within given periods the best has been found.

The set comprises six LP's of British bands in chronological order 1925 - 1939, plus a seventh titled "Bands Across the Sea" featuring recordings made by Jack Hylton in Chicago and recordings of American bands either made in Britain or which became well-known here. Those purchasing the boxed set receive a bonus of an eighth record "Those Dance Band Hits" comprised of one very popular tune each from sixteen bands. If you have keenly supported the World Records dance bands reissues, you will have these latter items already, but I was surprised how representative it is of the bands so that it does not seem out of place to have the selection again.

The set is also a social document, not only reflecting popular musical taste of an era, but also that there were always sufficient people of a certain type and money to support more big bands in the London area. This was not entirely so, for there were excellent musicians around the urban areas of Glasgow and Edinburgh who rarely recorded owing to the geographical situation of the recording studios. We hear a fine example of a Scottish-based band

Joe Orlando's which played at Gleneagles. Other "provincial" bands are the fine Billy Merrin from Nottingham (& summer seasons at Ramsgate) and Herman Darewski from Bridlington.

This set carries my 'very highly recommended' grade, even though I am not going to speak about every tune or interpretation included. If your hair is tinged a bit with grey you will remember these bands and tunes like old friends and go whistling round the house. If you are any generation younger and like good dance music you will broaden your knowledge in the most pleasant way!

It is a wholly enjoyable survey of dance music and bands, comprehensively chosen to illustrate the work of an extremely wide field of musicians as well as bearing in mind the quality of the tunes. If there was a weakness in the bands, in retrospect, it was the vocalists, the names of some being forgotten now! (Including one good male!) If a legend has grown up around Al Bowlly, it is well-deserved for he was the most relaxed, tuneful and had proper, yet unassuming, diction as a welcome bonus.

The transfers from the originals are incredibly 'clean' especially when one considers the time-range and consequent variety of original recording techniques and engineers. John Wadley was the Wizard-in-charge. The excellent sleeve notes; eight, being one for each record are by the Scribe from tree-lined Grimsdyke Road, Brian Rust. Fully comprehensive listings of personnels, recording dates, on a separate big, folding, illustrated sheet was supervised by Tony Clarke.

Being the editor of my own magazine I'll just grind a private axe! I feel that a real item of Latin-American rhythm as she was played in London, by say, the early virile Edmundo Ros could have been included, (or, the Lecuona Cuban Boys, chiefly resident in Paris, but whose Columbia records were released here could have come in Volume 7). I was surprised that Ken Johnson's fine band was not included. Perhaps he made no records by 1939, but feel that he could have been squeezed in at the end, because of the "Breath of fresh air" he brought to dance music just as the War, which was to kill him, broke out. (O.K., let's have a whole Ken Johnson LP!)

I'll leave you with something to ponder over "Was British Dance Music becoming too 'genteel' by mid-1939? Listen particularly to volume 6. Was it a 'shot-in the arm' when USA entered the War bringing to Britain such things as A.F.N. and V-discs?"

Sales Talk. The complete album is only available to customers in the British Isles, from- World Records Ltd. Parkbridge House, Little Green, Richmond, Surrey TW9 1QP. Price £14.95 including postage. NOT available from record retailers.

BUT, if you do not want the whole thing, volumes one to six are available from your favourite shop. The numbers then are, Vol.1=SH361, Vol.2=SH362, Vol.3=SH363, Vol.4=SH364, Vol.5=SH365, Vol.6=SH366. Volume 7 may become available to the retail trade later on. Details of the Bonus (8th record) are on page 944.

THE GOLDEN AGE of BRITISH DANCE BANDS on "WORLD RECORDS"

2

SIDE 1

1. *Mississippi Mud* The Sylviens
2. *Nebraska* Ronnie Munro and His Dance Orchestra
3. *Kiss And Make Up* The Piccadilly Players
4. *Blue Butterfly* The Rhythm Band
5. *Virginia (There's A Blue Ridge 'Round My Heart)* Arthur Rosebery and His Kit-Kat Dance Band
6. *You Went Away Once Too Often* Charlie Kunz and His Chez Henri Orchestra
7. *Wake Up, Chillun, Wake Up!* Ray Starita and His Ambassadors' Club Band
8. *Do Something* Jack Payne and His BBC Dance Orchestra

SIDE 2

1. *Broadway Melody* Arthur Rosebery and His Kit-Kat Dance Band
2. *You Wouldn't Fool Me, Would You?* The Piccadilly Players
3. *Every Day Away From You* The Four Bright Sparks
4. *'Leven-Thirty Saturday Night* Arcadians Dance Orchestra
5. *Tap Your Feet* Jack Hylton and His Orchestra
6. *If I Could Be With You One Hour Tonight* Ambrose and His Orchestra
7. *Time On My Hands* Percival Mackey and His Band
8. *Holiday Hits (Introducing: Got The Bench, Got The Park; Would You Like To Take A Walk; Reaching For The Moon; Hello Beautiful.)* The New Mayfair Orchestra

SIDE 1

1. *The Carioca* Geraldo's Gaucho Tango Orchestra
2. *Deep Forest* The New Music of Reginald Foresythe
3. *Tina* Lew Stone and His Band
4. *What A Little Moonlight Can Do* The Gaumont British Dance Band
5. *June In January* Teddy Joyce and His Orchestra
6. *Buchanan Stomp* Harry Perritt and His Orchestra
7. *Holiday Express* Teddy Joyce and His Orchestra
8. *Roy Medley (Part 1) Introducing: Bugle Call Rag; Twelfth Street Rag; Tiger Rag.* Harry Roy and His Orchestra

SIDE 2

1. *Roy Medley (Part 2) Introducing: Somebody Stole My Gal; Nobody's Sweetheart; Chinatown My Chinatown.* Harry Roy and His Orchestra
2. *Pop! Goes Your Heart* Lew Stone and His Band
3. *Footloose And Fancy Free* Jack Hylton and His Orchestra
4. *St. Louis Blues* Joe Daniels and His Hot Shots in "Drumnasticks"
5. *Roll Along, Prairie Moon* Jack Jackson and His Band
6. *From The Top Of Your Head* Carroll Gibbons and The Savoy Hotel Orpheans
7. *Love Is A Dancing Thing* Maurice Winnick and His Orchestra
8. *My Sweetie Went Away* Harry Leader and His Band

6

SIDE 1

1. *Someday Sweetheart* Sid Millward and His Band
2. *Sweet As A Song* Jack White and His Collegians
3. *Mama, I Wanna Make Rhythm* Jack Harris and His Orchestra
4. *How'd Ja Like To Love Me?* Roy Fox and His Orchestra
5. *Love Makes The World Go Round* Henry Hall and His Orchestra
6. *Penny Serenade* Geraldo and His Orchestra
7. *My Own* Eddie Carroll and His Music
8. *There's A New Apple Tree* The Organ, The Dance Band and Me

SIDE 2

1. *You Must Have Been A Beautiful Baby* Hugo Rignold and His Orchestra
2. *I'm Madly In Love With You* Reginald Williams and His Futurists
3. *Heaven Can Wait* Billy Thorburn and His Music
4. *Plain Jane* Jack Harris and His Orchestra
5. *South Of The Border* Joe Loss and His Band
6. *The Lady's In Love With You* Van Straten and His Music
7. *Begin The Beguine* Joe Loss and His Band
8. *Wishing (Will Make It So)* Herman Darewski and His Band

1

SIDE 1

1. *Paddlin' Madelin' Home* The New Princes Toronto Band
2. *Everybody Stomp* Savoy Havana Band
3. *Charleston* Charley Carlton Hotel Dance Orchestra
4. *Valencia* The Savoy Orpheans
5. *You've Got Those Wanna-Go-Back-Again Blues* Jay Whidden and His New Midnight Follies Band
6. *Hello, Aloha, How Are You?* Ronnie Munro and His Dance Orchestra
7. *Up And At 'Em* Jay Whidden and His New Midnight Follies Band
8. *Crazy Quilt* Jack Hylton's Kit-Kat Band

SIDE 2

1. *Jig Walk* The Devonshire Restaurant Dance Band
2. *Brainstorm - Erratic Blues* Debroy Somers Band
3. *Ain't She Sweet?* Piccadilly Revels Band
4. *I Need Lovin'* The Sylviens
5. *At Sundown* Savoy Havana Band
6. *Just The Same* Piccadilly Revels Band
7. *Vo-Do-Do-De-O Blues* The Savoy Orpheans
8. *The Devil Is Afraid Of Music* London Radio Dance Band

3

SIDE 1

1. *Holiday Hits (Introducing: Miss Elizabeth Brown; Sil'vry Rio Grande; River Stay 'Way From My Door; Oh Rosalita)* The New Mayfair Dance Orchestra
2. *Down Sunnyside Lane* Jack Payne and His BBC Dance Orchestra
3. *Me Sidney Kite and His* Piccadilly Hotel Band
4. *That's My Desire* John Firman and His Band
5. *All Of Me* The Blue Lyres
6. *You Rascal, You* The Blue Lyres
7. *The Clouds Will Soon Roll By* Ambrose and His Orchestra
8. *Mean Music* Phillip Brown's Grosvenor Band

SIDE 2

1. *Sadie The Shaker* Sydney Lipton and His Grosvenor House Band
2. *You're An Old Smoothie* Debroy Somers Band
3. *I Like To Go Back In The Evening* Jack Jackson and His Orchestra
4. *The Japanese Sandman* Ray Noble and His Orchestra
5. *April In Paris* The BBC Dance Orchestra
6. *We'll Make Hay While The Sun Shines* Billy Merrin and His Commanders
7. *Annie Doesn't Live Here Anymore* Billy Cotton and His Band
8. *Better Think Twice* Carroll Gibbons and The Savoy Hotel Orpheans

5

SIDE 1

1. *Moon Over Miami* Maurice Winnick and His Orchestra
2. *Woe Is Me* The Romany Band
3. *Oh! By Jingo! Oh By Gee!* The Krakajax
4. *A Pretty Girl Is Like A Melody* Roy Fox and His Orchestra
5. *Free Billy Cotton and His Band*
6. *When My Dreamboat Comes Home* Bram Martin and His Band
7. *West End Blues* Bram Martin's Borderliners
8. *Boo-Hoo* Nat Gonella and His Georgians

SIDE 2

1. *Swing High, Swing Low* Bert Firman and His Orchestra
2. *Never In A Million Years* Billy Bissett and His Orchestra
3. *Love Is Good For Anything That Ails You* Orlando and His Orchestra
4. *Swing Session In Siberia* George Elrick and His Swing Music Makers
5. *Getting Some Fun Out Of Life* Howard Jacobs and His Golden Tone Saxophone with His Orchestra For Dancing
6. *Chinese Laundry Blues* Syd Seymour and His Mad Hatters
7. *You Started Something* Billy Ternent's Rhythm
8. *She's The Daughter Of The Old Grey Mare* Dan Donovan and His Music

7

SIDE 1

1. *Tell Me With A Melody* Paul Whiteman and His Orchestra
2. *Just One More Chance* Paul Whiteman and His Orchestra
3. *Clap Hands, Here Comes Charlie* Paul Specht's Canadian Club Orchestra
4. *Baltimore* Fred Rich and His Hotel Astor Orchestra
5. *Calling Me Home* Fred Rich and His Hotel Astor Orchestra
6. *You Can't Get To Heaven That Way* Noble Sissle and His Sizzling Syncopaters
7. *Confessin' (That I Love You)* Noble Sissle and His Sizzling Syncopaters
8. *Old Man Harlem* Rudy Vallee and His Connecticut Yankees

SIDE 2

1. *Here Is My Heart (Here Is My Hand)* Rudy Vallee and His Connecticut Yankees
2. *Hiawatha's Lullaby* Joe Venuti and His Orchestra
3. *Sweetheart Darlin'* Ben Selvin and His Orchestra
4. *Lights Out* Jack Hylton and His Orchestra
5. *The Music Goes 'Round And Around* Jack Hylton and His Orchestra
6. *Eeny Meeny Miney Mo* Jack Hylton and His Orchestra
7. *A Little Bit Independent* Jack Hylton and His Orchestra
8. *Cloudy* Andy Kirk and His Twelve Clouds of Joy

* JAZZ IN THE THIRTIES

This is the World Records two-record set SHB 39 of which I list the contents under bandleaders, not necessarily in playing order.

Joe Venuti= Raggin' the Scale, Hey! Young Fella, Jig Saw Puzzle Blues, Pink Elephants, Hiawatha's Lullaby, Sweet Lorraine, Doin' the Uptown Lowdown, Jazz me blues, In de Ruff, Satan's Holiday, Tea Time, Hell's Bells & Hallelujah.

Adrian Rollini= Blue Prelude, Mississippi Basin, Charlie's Home, Happy as the day is long.

Benny Goodman= I gotta right to sing the blues, Ain't Cha Glad?, Dr. Heckle and Mr. Jibe, Texas Tea Party.

Bud Freeman= What is there to say?, The Buzzard, Tillie's downtown now, Keep Smiling at trouble.

Gene Krupa= The last round up, Jazz me blues, Three little words, Blues of Israel.

Bunny Berrigan= You took advantage of me, Chicken and Waffles, I'm coming Virginia, Blues.

Joe Sullivan (piano solos)= Honeysuckle Rose, Gin Mill Blues, Little Rock Getaway, Onyx Bringdown.

Jess Stacy (piano solos)= In the dark, Flashes, Barrelhouse The world is waiting for the sunrise.

Many of these were recorded specially for Columbia/Parlophone and were never available in USA as '78's. In Britain they were on a variety of series, R, CB, PO, some being only available at those shops who accepted orders for "odd" series. But they were to be had! The last three Venuti titles being recorded in London for Regal-Zonophone.

As Brian Rust says in his, again excellent, sleeve notes, this set contradicts the statement that no good jazz was recorded at this period. Joe Venuti displays his supremacy on violin, Benny Goodman his clarinet and the two pianists were also masters. Bunny Berigan's premature death robbed jazz of a fine trumpeter. Adrian Rollini, renowned as a bass saxophonist also proves himself to be the virtuoso of several other instruments & the Dorseys play instruments not usually associated with them later in their careers.

In the forty tracks on these two records most of the "bands" were "studio groups" of musicians who normally played together, or knew each other well, there is a very relaxed atmosphere resulting in some pleasant and satisfying jazz. Some musicians, like Bud Freeman, are heard in several groups, as are Jack and Charlie Teagarden, Benny Goodman. Another noteworthy pianist, in Berigan's group is Cliff Jackson - very much a part of the New York jazz scene but not so frequently recorded as some others.

It was a compliment to Britain that records of jazz could be especially recorded for sale there during the 1930's, and the situation still remains, jazz appreciation in Britain being only rivalled by Germany . . . perhaps the interest goes back to our Anglo-Saxon origins? However, our two countries have the greatest numbers of jazz records available.

Even if you already have the '78's, you will need these two LP's to fill a few gaps, and to enjoy the music so cleanly transferred by John Wadley. It was all another dream-child of Chris Ellis.

Da Capo

* THE BANDS OF AMERICA - H.W.Schwartz

Speaking at the October, 1975, gathering at the Edison Historic Site, Raymond Wile uttered an extremely significant sentence saying that with the passing of the bands, something had gone forever from man's life. He no doubt had in mind not only the great bands of Sousa, Kroyl, Brooke, Liberati, Conway, Gilmore, etc., but also the many thousands of town bands which existed all over the world of the white man (and those of the "colonies" such as the Malayan Police Band, as just an example).

"Bands of America", taking us back before Edison's Invention, makes one point extremely clear, that if there had not been a great band movement which included in its repertoire arrangements of opera and classical music, as well as marches and show pieces for instrumentalists, opera and classical music would certainly never have been heard outside but a very few big cities of USA for generations, if ever..... until records or radio were well established. The same must have been true in varying degrees in the rest of the world. Also, some of our fine symphony orchestras of today have arisen out of an embryo founded by a band - my own town of Bournemouth is an example. Conversely, if today's symphony orchestras had more evenings of Strauss, Lumbye, Offenbach and similar lighter music, would the state of popular music have become so degenerate today?

One wonders, for instance, why virtuosi, because they have chosen to play brass instruments in a band are ignored while many a minor tenor or soprano is lauded. Thus one hears collectors whom one had previously thought to be intelligent use remarks such as, "Only a band record".

Just pause a second.... Even great singers like Jenny Lind must have been accompanied many times by brass bands. Take up band programmes and you will find many a famous singer obliging with solos. Thus it was not out of place that "brass instruments" were used as accompaniment in early records. It was a survival of a world we did not know yet criticise from our own.

The book emphasises the significance of the "chautauqua" movement (I'll let the book explain this to you), has many pictures of bands and personalities, and details the instrumentation of many bands. Published in 1957, its author was just too soon to be aware of the growing band revival in primary & secondary schools in England and USA. Band music was the world of music for about 90% of the population for a long period, will it, through the schools bring music back from its decadent state?

This book is essential reading for anyone who handles, collects and even listens to early records. It will put many things into true perspective.

* Musical Wind Instruments by Adam Carse

Originally published Macmillan, 1939.

Mr. Carse keeps strictly to his subject of the instruments, their origin and development without commenting upon the quality of the music they were/are used to play so maintains impartial objective scholarship.

The systems are discussed, e.g. 'shortening hole' and 'lengthening slide and valve systems'. The principal instruments and groups are then discussed in turn.

As well as tracing the development of instruments, we are treated to details of construction, the resulting effects, and what the makers aimed to achieve. An explanation is given of how many "work".

Naturally, one finds mention of shawms and hautbois, etc., but also instruments now uncommon, but which were still in use for early band cylinders and discs, such as the keyed-bugle, ophicleide and some of the tenor horn family. From the many illustrations one should be able to identify these and "over the shoulder" instruments seen in photographs of early recordings.

Obviously a very rewarding study for those interested in orchestral and band music and its instruments which would also widen the knowledge of those who wish to have an understanding beyond the records they collect.

* Tetrizzini & Caruso "The Art of Singing"
Tetrizzini "How to Sing"

These books were published originally in 1909 and 1923 respectively, and, although Caruso is listed as co-author of the first volume it appears to me that Tetrizzini was the chief commentator.

Both were written to advise aspiring singers, which undoubtedly they still would. But we who are record collectors at over fifty years distance read them from the aspect of biography as personal opinions are given. One can also relate the advice dispensed to styles and interpretation on records.

Madame Tetrizzini rightly places as much importance on good diction as any other attribute. One wishes that every singer bore that point in mind, it increasing the quality and projection of the voice. A perfectionist of diction was the late George Baker, and one still singing is Donald Adams whose words can be heard whatever the choral or orchestral 'competition'.

Expectedly, other chapters deal with breathing, phrasing, posture and proper relaxation while singing. Worldly advice suggests that it is essential to have lessons from more than one teacher to benefit from differing opinions. Quoting Jean de Reszke, one is advised initially to ascertain accurately which voice one has!

TALKING MACHINE REVIEW
19 GLENDALE ROAD
BOURNEMOUTH
BH6 4JA ENGLAND

*The Encyclopedia of the Violin
by Alberto Bachmann

Originally published Appleton, 1925.

Another important book for the musicologist and record collector.

After tracing the origins of the instrument there is a useful listing of violin makers of Europe of the older period, i.e. they seem to be mostly before 1850. A similar list of American makers is undated.

Other chapters deal with construction, colour and playing techniques. The latter includes the evolution of violin techniques as exemplified in the works of great composers. Some works are analysed.

In the section "Chamber Music" is a list of famous Quartets and Quintets of whom one reads, many having recorded, such as Joachim, Flonzaley, Florentine, Lener, Waldemar Meyer, London String Quartet. Numerous are seen in the illustrations.

An important section is a "Biographical Dictionary of Violinists", a large proportion of whom are portrayed. There is a comprehensive relevant bibliography, and a list of music for the violin. Any collector or maker of violins, or collector of violin recordings will find this an essential addition to his library.

*Negro Musicians and Their Music
by Maud Cuney Hare

Mrs. Hare was born in 1874 in Galveston, Texas, and died in Boston in 1936 just after completing this book. I first read it in the early 1940's so was interested to note my present reactions. Both I and Negro musicians have come a long way since then!

After an introduction on African music a scholarly survey deals with negro folk music religious and secular. Then the author deals with the musical idiom and rhythm. Negro musical pioneers and their progress in music are examined.

She writes excellently on negro folk songs which would equate with the white man's songs on all topics. Some other vulgar type of song is dismissed in a sentence. One assumes this to be the huge and very important area of vocal 'blues' which is essentially a negro music (which as such was probably beyond her sympathy or comprehension) and which has had a vital effect on popular music. Similarly, musicians such as Fats Waller, Count Basie, Duke Ellington et alia are dismissed as "cabaret entertainers". This may be the correct "pigeon hole" into which to file reference to them, but their influence throughout the world in music and entertainment since 1936 has been far greater than Mrs. Hare would have imagined. But, she does acknowledge the importance of the negro contribution to Musical Comedy. Orchestral interpretation of 'the blues' by W. C. Handy is praised. Mrs. Hare does not note the negro contribution to the world of 'dance band music' where "integration", judged aurally, is complete.

As I see it, the coloured race settled for more than a generation in any predominantly-white-race-nation will have musical expression as diverse as the whites he lives among.

We should find him in pop-groups, symphony orchestras, or as conductor or operatic singer. Ultimately his influence on whatever his chosen field will be that of an individual irrespective of colour. This integration appears to be the case in "popular" types of entertainment, but much less so in the "classical" world where Mrs. Hare hoped and expected. One sees extremely few coloured musicians in symphony orchestras or coloured girls in ballet companies. This must be social rather than musical.

The book is also interesting for many facts on Victorian and Edwardian music which arise somewhat coincidentally. For example, the well-known "My Grandfather's Clock" was a negro composition, as were many of the sailors' shanties we sing and "Ta ra ra boom de ay" !

Mrs. Hare's book is extremely interesting still and will certainly stimulate you to comments one way or another.

All of the Da Capo books in the foregoing review are available throughout the world either from New York, London, or their other distribution centres. Many other books related to jazz and classical music have been reprinted and you are advised to consult the publishers' complete lists.

Books from other publishers:-

*Ultraphon by Elfström & Englund

The Nationalfonoteket of Stockholm has issued another catalogue in its series which will ultimately chronicle the 78 rpm record in that country. It seems to be the only enlightened of such institutions in the world.

This time it is ULTRAPHON, second edition. With it, only five issues remain 'unknown' & additionally details are included of some unissued titles which exist only as test pressings. Many Swedish collectors have collaborated to achieve this.

It is duplicated on A4 size paper with a "softback" card cover. I have but one criticism which refers to production..... The title page and page showing the labels should either have been printed, or, if duplicated, a duplicator which inks as rapidly as mine should have been used.

* 'V' Disc Catalogue (500 - 904)
by Klaus Teubig

Upon the entry of USA into World War II its warlords organised the sending of boxes of plastic 78rpm records to camps all over the world. Each box contained something of every type of music. As the war continued more V Discs were recorded and despatched. They can now be found occasionally in junk piles all over the world.

It seems that US discographers are unable to undertake a listing of them for they were mainly issued to the Armed Forces outside the USA. Walter de Block of Antwerpen published a listing of V Discs 1 to 499. Now Klaus Teubig goes on with the story, in a well-printed book of approx 8 x 5 inches.

Where known, matrix numbers and recording dates are given. Only a small number of blanks exist in the listing. The work being undertaken outside USA, the author has to rely upon the evidence of discs found. Officially all

matrices and official paperwork relating to V Discs were destroyed at the end of the War because the artistes gave their services free to assist the war effort. Some of the recordings on V Discs were from existing 78's but most were new recordings, and frequently the artiste(s) spoke a few cheery words of introduction.

After the War, by contractual arrangement with the artistes, a few became regular record releases. At this late stage quite a number are available legally and illegally on LP reissues. I have seen a couple of Count Basie clearly indicating that they are from V Disc, so imagine they are of the legal variety!

Listing literally every type of entertainment this catalogue is available from Deutscher Bibliotheksverband, 1000 Berlin 31, Fehrberliner Platz 3.

(I would imagine that a shop such as Doug Dobell of 77. Charing Cross Road, London WC2, will stock it.)

* The Guinness Book of Music Facts and Feats by Robert & Celia Dearling with Brian Rust.

In addition to its famous book 'The Guinness Book of Records' (not meaning recordings) Guinness Superlatives now publishes a series on about thirty other subjects, of which this is one.

In effect this is a miniature encyclopedia packed with facts in clear abbreviated style. Chapter headings include Musical Instruments (from primitive to modern), Composers, Orchestral & Instrumental Repertoire, Opera Choral & Vocal, Orchestras & Concerts, Musical Literature, The 20-th Century, Mechanical Music Making. 278 pages in all, excellently illustrated.

While there is something of interest all through the book, I concentrated on pp.263 to 271, our sphere of interest. Then I soon began to groan. No mention is made of Berliner's issues of five-inch records before the Gramophone Company was established in 1898. It is made to read that Francis Barraud merely changed a record for a cylinder. In 1901 we might be lead to think that Victor and Zonophone were the same company. The Fonotipia company is alleged to have only issued records of serious music! The first double-sided records are alleged to have been Odeon. 1912 was supposed to have been the year of the last cylinder "except for a small output destined for under-developed American areas". I bet that will bring many protests from our under-developed American and London (England) readers!! I wonder why Edison introduced a whole completely new range of Phonographs in a completely new design in 1913? Although 1920 is correctly given as the date of the first experiments with electrical recordings, no honour is given by mentioning the men undertaking the experiments. The date of the first issue of electrical recordings is wrongly given as 1925. It may be just sloppy use of the English language, but the date of the first UK record company is wrongly given as 1898. Then, that old schoolboy howler of a memorial plaque to Nipper is resurrected from the grave where it should have been left to moulder in peace.

I am no chemist, but if the first vinyl discs were issued in USA in 1948, of which material were V Discs made during the war which ended in 1945? Those I have look like vinyl, bend like vinyl, play silently like vinyl. I have not tasted them yet! Somehow I do not see how the fact that "1939 Decca enters the field of navigational aids" relates to a book on music. We are led to believe that only the USA Vox company issued records at 16 $\frac{2}{3}$ rpm. I distinctly recall seeing many makes on display in a shop in Rue Amsterdam, Paris, and had it not been closed I should have bought one on Dial and another of French Vogue, at least. And so on

If you are only interested in music you might wish to pay the £6.50 for this book.

***Oxford & Silvertone Records 1911-1918**

by Martin Bryan & William Bryant

This is an excellent listing of these two makes of records marketed by Sears, Roebuck & Co., and manufactured by Columbia between 1911 and 1918.

The details are presented in three ways,

a) numerical order, b) under titles, c) artist index.

What could be better?

These are preceded by a history and comprehensive notes about the issue of the records. Illustrations show the labels used.

A brief review, but the booklet is thoroughly recommended and modestly priced at \$2.75 US currency, from New Amberola Phonograph Co. 133 Main Street, St Johnsbury, Vermont 05819, USA.

*** Clockwork Music Hall by David Trigg**

published by Arthur Stockwell Ltd., Elms Court, Ilfracombe, Devon. EX34 8BA.

On receiving this book of 64 pages I hurried to the introduction which makes the title logical. The author (as I long knew) is a devotee of the old-time Music Hall and after a series of broadcasts on Radio Leeds during which he played cylinders he was so inundated with queries about the history of recording generally that he decided to write a book in plain English which young and old would easily understand. Here we have it. He has succeeded admirably. He has sifted out the least facts needed to tell the story as it applied particularly to the British Isles. No great entanglements with legal cases, no lists of shareholders.... the bare bones that you can give to anyone just needing an outline of how it all came about, or to anyone just starting in the hobby in some way and requiring a 'skeleton' upon which to hang future study.

Even so, it is surprising how many facts are actually packed in. Of course Edison, Berliner, Pathe, Cros, Bell, Tainter, Gouraud, Parsons are there. So are a great many more. The whole is delightfully illustrated with Mr. Trigg's own drawings. I particularly like the lady eating the Stollwerck chocolate record of which she has become tired. This book could profitably be in every school and children's library as a beginner's book on the subject.

But there are a few pitfalls for the unwary! The

intricacies of the names of the Edison Bell "umbrella" are a little tangled. I would say that Gouraud stopped being Edison's exclusive agent before 1896 and that moulded cylinders were made before the introduction of 'gold moulding' in 1902. A toy as applied to a Gramophone I have mentioned elsewhere and it is recently proved that Sir Arthur Sullivan's is not the earliest surviving recording. Actually, Nipper looking at the Gramophone was used as a trade mark in England before 1909. He was used almost immediately on needle tins. He was in bas-relief with no inscription. These are but minor points which do not detract from the main story and the aim of its telling.

ADVERTISEMENT

If you live in the area served by BBC South TV you will have been enjoying the series of old films of local towns and villages in the series "Bioscope Days" presented by John Huntley. If you live in others and miss this, ask your own region to show it, or something similar. With this in mind, I hope you will try to help advertiser Mr. Sangster in his quest to salvage and preserve old local films:-

WANTED Locally-filmed news items shown in local cinemas around the 1930's.

R. B. Sangster, 120 Brunswick Road, London W5 1AW.

For Sale and Wanted:

Early Phonographs, Musical Boxes, Grind Organs, Mechanical Toys, Optical Toys, Animated Clocks and Watches, Singing Bird Boxes and Items related to the above.

Pay Top Cash As Well As Trade.

We repair, too.

Large Illustrated Sales List For \$3 which is refundable on first order.

LEONARD

P.O. Box 127

Albertson, N. Y. 11507, Tel. (516) 621-2581

BOOK BINDING

Talking Machine Review volumes privately casebound in grey cloth. Other colours by arrangement. Handsewn throughout. Title blocked on spine with volume number. £3. 50 per volume, including return carriage. Slipcase 50 pence extra.

Ian Cosens, Norland Hall, Norland, Sowerby Bridge, West Yorkshire HX6 3QY
phone (0422) - 31419

* * * * *

END PAPERS, TITLE PAGES are now available for the five volumes of this magazine. Free if you have them bound by Ian Cosens advertising above. Otherwise 50 pence per set including postage, from Ernie Bayly, address below.

* * * * *

'A K L A N E D R A H R E R E I'

I still require a complete recording of this song by Robert Stolz, preferably in true Viennese style, but beggars cannot always be choosers! Would accept tape copy until the record comes along. Ernie Bayly, 19. Glendale Road, Bournemouth BH6 4JA.



February, 1977

part four of



A FONOTIPIA FRAGMENTIA
by
H. FRANK ANDREWS

1909

In Italy, at the Headquarters of the subsidiary company, the Societa Italiana di Fonotipia, Milano, where the majority, if not all, of the Fonotipia records were then being recorded, things were not running so smoothly.

When Fonotipia Limited was formed, Michaelis had offered the post of 'sub-manager' to Mr. Kenneth Muir, who was Manager at the Gramophone Company (Italy) Limited, Milan, but he declined. But, by September, 1909, he was a manager at the Societa Italiana di Fonoipia! He was by this date telling others that he was proposing to issue a new series of discs to be known as "Odeon De-Luxe", by 4th. October, 1909.

Mr. Muir was a "new broom" and had discovered that the Fonotipia artistes had been allowed to record, more or less, whatever they wished without regard to the balance of the repertoire of the catalogue. He was also very critical of the instrumentation of the "orchestra" which was of the "brass and woodwind" variety and was unlike the concert orchestra to which he had been accustomed at the Gramophone Company studio in Milan.

Mr. Muir thereupon formed a new orchestra, similar to that with which he was familiar, and with it proposed to record excerpts from Ponchielli's "La Gioconda" and a complete version of "La Boheme". His activities met with the distinguished opposition of Maestro Giordano whose own orchestra would have become redundant. Dino Foa, one of the original partners of the founding Italian Company, at that time in charge of artistes' contracts was reported to have been distressed by Mr. Muir's interference with the repertoire.

Mr. Emil Rink, the General Manager for Fonotipia Limited, then resident in Berlin, was called to Milan to settle affairs, with the result that Mr. Muir's ideas for the Fonotipia label were discontinued although he was allowed more license with the Odeon label, hence his proposed introduction of the Odeon De Luxe Records.

Before Michaelis had departed from his position of authority he had mentioned the construction of a factory in Italy and a pressing plant in Barcelona. I have no knowledge on the Italian project but a building of some sort was at Barcelona before World War I. At this time a Herr Schieff (in Austria) and Mr. Walcutt (in France) were pressing discs for Fonotipia.

In Britain, in November, 1909, it was stated that the sale of all makes of records of Fonotipia Limited was twice that of the previous November.

It was notified on 9th. November, 1909, that the registered office of Fonotipia Limited was now at 8. Crosby Square, London EC., after having been at 20. Bishopsgate Within, London EC. for the previous three years and seven months. It may be interesting to note here, that P. G. Hurst, in his "The Golden Age Recorded", at the end of the chapter "A Quick Review", confesses that he had never understood how London fitted into the Fonotipia story!!

"Emil Erlanger & Coy." moved to Crosby Square along with Fonotipia Limited.

1 9 1 0

The first notable event of 1910, with the loss from the Odeon label of Fonotipia Limited of John McCormack (whose reputation had been growing monthly) to the Gramophone Company, Limited, was the announcement in March, (perhaps to offset the loss of the great singer) that the best-selling artiste on the Fonotipia label, Jan Kubelik, was to make some more violin records.

In May, the month in which King Edward VII died, a list of new Fonotipia records was published bearing the numbers of Barnett Samuel & Sons, Ltd. - F1100, F1102 and F1121 to F1133.

In June, advance copies of recordings of some of Wagner's music on five 12-inch diameter Fonotipia Records were received by "The Phono Trader". There was also music by Tchaikovsky, on 12-inch and 10 $\frac{3}{4}$ -inch diameter discs. All of the music was played by the Royal Italian Marines Band, and the records were listed by their International numbers, "F" prefixed numbers not being mentioned at all.

In August, 1910, came news that the recently-amalgamated businesses of the Beka Record Company and the Fritz Puppel manufactory, had now become amalgamated to the newly-reformed Carl Lindström A. G. company of Berlin. For the first time in fourteen years, the Carl Lindström Company was associated with disc records. The Carl Lindström A. G. was already holder, in England, of the sign £ (a stylish letter L for Lindström) superimposed over a table gramophone with a horn, all within a circle, and registered to it as a trade mark, for recording and reproducing sound machines (but not with the word Parlophone).

A first reference to a new company in Italy came in August, 1910. This was the Compagnia Italiana del Grammofono, of which I know nothing except that it was associated with the Gramophone Company, Limited in England. The Gramophone Company (Italy) Limited was still in being and was not "wound up" until 1958.

A Signor Sabajno seemed to have succeeded Mr. Kenneth Muir as Manager for the Gramophone Company in Milan when the latter went to Fonotipia.

The news came in November that Muir had departed for USA with the object of terminating the agreement between Fonotipia Limited and the Columbia Phonograph Company General,

THE WILCOX RECORD SUPPLY Co.

Have made special arrangements with the Societa Italiana di Fonotipia, Milan, to keep a complete stock of the whole of their High-class Celebrity Double-sided Records, as issued each month in Italy.

Amongst many Operas from which selections have been made, we append below some of the best selections from "AIDA." :: ::

ACT I.

Tenore, FRANCISCO VIGNAS.

- 92344 *Aida* (Verdi)—Romanza di Radames—*Celeste Aida* ... 10s.
92345 *L'Africana* (Meyerbeer)—Aria di Vasco di Gama—*O Paradiso* ... Orch.
Accomp.

Soprano, SALOMEA KRUSCENISKI.

- Aida* (Verdi) Aria di Aida ... 8s.
92086 I. parte—*Ritorna vincitor!* ... Orch.
92087 II. parte—*I sacri nomi* ... Accomp.
74121 *Aida* (Verdi)—Finale 1°—*Nume custode e vindice*—
E. GARBIN N. DE-ANGELIS e CORO ... 16s.
74122 *Faust* (Gounod)—Terzetto Faust—Valentino Mefis-
tofele—*Che fate qui, signor?*—E. GARBIN—R.
STRACCIARI—N. DE-ANGELIS ... Orch.
Accomp.

ACT II.

Introduzione: Scena e Coro

- 92473 *Vieni amor mio, m'innebbria*—Ms. e Coro—Elisa Pietri
e Coristi della Scala ... 7s.

CORPO DI MUSICA, MUNICIPALE DI MILANO.

- 62242 *Aida* (Verdi) Ballabile Atto I. ... 6s.
62243 *Entrata d'Arlecchino!* (Binaldi)—(Delle *Venti*)
sfumature Op. 68) ...
74145 *Aida* (Verdi)—Duetto Aida-Amneris—Parte Prima—
Fu la sortedell'armi (con E. Mazzoleni) ... 16s.
74146 *Aida* (Verdi)—Duetto Aida-Amneris—Parte Seconda—
Ebben qual nuovo fremito (con E. Mazzoleni) ... Orch.
Accomp.

MUSICA DELLA R. MARINA ITALIANA.

- 39722 *Aida* (Verdi) Gran Marcia trionfale ... 6s.
39723 *Prestissimo* (Waldteufel) Galop ...

Baritono, MARIO SAMMARCO.

- 92334 *Aida* (Verdi) Sortita di Amonasro—*Quest'assisa*
ch'io vanto con Coro ... 8s.
92335 *Germania* (Franchetti) Addio di Worms—*Asco'ta, io*
moriro! ... Orch.
Accomp.
69022 *Aida* (Verdi)—Gran concertato finale atto II.
(L. Pasini-Vitale, A. Parsi-Pettinella, I. Calleja,
A. Magini Coletti, O. Luppi, F. Corradetti e Coro) ... 23s.
Orch.
Accomp.

ACT III.

Soprano, ESTER MAZZOLENI.

- 92378 *Aida* (Verdi)—Romanza di Aida—*O cieli azzurri* ... 8s.
92379 *Otello* (Verdi)—Preghiera di Desdemona—*Ave*
Maria ... Orch.
Accomp.
74139 *Aida* (Verdi)—Duetto Aida-Amonasro—Parte prima—
Riv-drà le foreste imbalsamate (con E. Mazzoleni) ... 16s.
74140 *Aida* (Verdi)—Duetto Aida-Amonasro—Parte seconda—
Su d'unque sorgete (con E. Mazzoleni) ... Orch.
Accomp.
Aida (Verdi) Duetto Aida-Radames ... 16s.
74117 I. parte—*Pur ti riveggo*—E. MAZZOLENI—F. VIGNAS
74118 II. parte—*Fuggiam gli ardori inospiti*—E. MAZZO-
LENI—F. VIGNAS ... Orch.
Accomp.

ACT IV.

- Aida* (Verdi) Atto IV. Duetto Amneris-Radames ...
39527 I. parte—*Gia i sacerdoti adunansi*, FRASCANI ... 12s.
ZENATELLO ... Piano
39528 II. parte—*Misero appien mi feiti*, FRASCANI, ZE-
NATELLO ... Accomp.

Mezzo Soprano, ARMIDA PARSİ PETTINELLA.

- Aida* (Verdi) Atto IV. Scena del Giudizio ... 16s.
74013 I. parte—*Spirto del nume*, con Coristi della Scala ... Piano
74014 II. parte—*Radames, e deciso ti tuo fa'o*, con Coristi
della Scala ... Accomp.

Send for Lists from the Official Retail Agents:

WILCOX RECORD SUPPLY Co.,

—33, Oxford Street, London, W.—

Tel. Gerrard 8410.

whereby the American company had the rights to press and sell Fonotipia and Odeon records. It was suggested that an attempt was to be made for Fonotipia to set up its own agency, or agencies there, but, taking into consideration the tight hold that the Columbia, Edison and Victor interests had on the North American continental market, I should think that it would have been almost impossible for Fonotipia Limited to set up business independently without acquiring some licensing concessions from either Victor or the American Graphophone Company, the manufacturers of Columbia products. I have no knowledge of such an agency of Fonotipia Limited ever having been established. A report from an impeccable source states that the General Manager of Fonotipia Limited, Emil Rink, in the Spring of 1910 offered the American agency to the Victor Talking Machine Co. of Camden, New Jersey. This was prior to terminating the contract with Columbia. (While I cannot verify this personally I know where it can be verified.)

It was intimated that when Mr. Muir returned to Europe, he would be going to Russia (which then included Poland) to set up Fonotipia agencies. I do not know if he in fact went, or if he did, whether he was successful.

It was reported that the Societa Italiana di Fonotipia, Milano, had engaged Comm. F. de Lucia to make a number of recordings for that label.

"Parlaphone", spelt with an "a", it will be noticed, had been a registered trade mark in England since September, 1908, and was registered to Messrs. Wagner & Gerstley, Limited, of London, for application to talking machines. This mark must have prevented Carl Lindström AG from registering "Parlophon" or "Parlophone", the name applied to a number of its products. But it came about on 28th. December, 1910, that the trade mark "Parlaphone" became the property of the Carl Lindström AG of Grosse Frankfurtstrasse, 137, Berlin; with a London address for service at 77. City Road, London EC, with a Mr. Otto Ruhl as its representative. I

March, 1910. (92378, 92379 & 92473 are 'blanks' in J.R. Bennett's "Dischi Fonotipia").

have no information on the negotiations which must have taken place between the original owners of the trade mark and Carl Lindström AG.

News from Italy, in December, was a quotation from a recent issue of "Il Monde Moderno" published in Rome, in which there was printed a long article on the business activities of the Societa Italiana di Fonotipia, Milan, written in an appreciative manner.

Duc Uberto Visconti di Modrone was described as the Chairman of the subsidiary company of Fonotipia Limited, and Chevalier, Tito Ricordi as one of the Directors. It was reported that the company had recently removed to new premises, to a palace formerly occupied by the Trivulzio family.

During 1909, the Gramophone Company Limited had been involved in actions against Barnett Samuel & Sons, Ltd., the British agents for Fonotipia Limited, accusing them of "Passing Off" goods described as "Gramophone" goods (the Gramophone Company was trying to maintain the word "Gramophone" for its own private use) and for selling Odeon machines equipped with tapering tone-arms, which were alleged to infringe one of the patents of the Gramophone Company, Limited. Owing to the important and far-reaching decision of the High Court of Justice establishing that the word "gramophone" was now a generic term in common usage, the "passing off" allegation against Barnett Samuel & Sons was dropped, and the tone-arm case, affecting Letters Patent, was also discontinued, the Gramophone Company, Limited paying all the costs incurred. The Gramophone Company, Limited had also lost its appeal against unfavourable judgment in a similar action against Otto Ruhl, representing in London the Beka Record company and Carl Lindström AG of Germany.

1911

FONOTIPIA "EXCLUSIVE" ARTISTES BEGIN APPEARING ON COLUMBIA DISCS

Two items of news concerning Fonotipia were published in January, 1911. Tito Ricordi of Ricordi and Co. music publishers and the Agents for composer Puccini, and Director of the Societa Italiana di Fonotipia in Milan, was reported as having refused American companies any rights to record music from Puccini's new opera "La Fanciulla del West" which was first staged in New York on 10th. December, 1910.

Also from Italy came the news that Fonotipia Limited was reducing the price of its Disco Odeon and Disco Jumbo.

In February, from Germany, it was disclosed that Professor Droegen was making use of Odeon records to assist in the teaching of the English language at the "Free High School" in Berlin.

The news from the USA in March was that Zenatello, well-known as a Fonotipia artiste, and then singing with the Boston Opera Company, had signed an exclusive contract to record for the Columbia Phonograph Company General.

In April, in England, it was announced that Signor Bassi, who had created one of the roles in Baron F. A. d'Erlanger's opera, "Tess of the d'Urbuvilles", was to make his first appearance at the Royal Opera House, Covent Garden, and it was forecast that his Fonotipia recordings could be expected to show an increase of sales with his London appearances.

PARLOPHON RECORDS MAKE THEIR APPEARANCE IN GERMANY

Reports in May of the "Spring Fair" held in Leipzig from 6th. to 11th. March, 1911,

declared that the Carl Lindström AG of Berlin had introduced its first disc recordings to the European markets. These were the double-sided "Parlophon" discs of twelve-inch diameter.

It is my opinion that these new records were manufactured by the Beka Record Company of Berlin which had recently amalgamated with Carl Lindström AG, and who had earlier issued similar discs as "Beka Meister Records" but which, at the time that the new Parlophon discs were introduced, had not been advertised for some time.

In England, too, the Beka Meister Records had not been advertised for many months, but with the introduction of the Parlophon discs at the Leipzig Fair, "New" Beka Meister Records were once again being offered and some of the new recordings were from the Parlophone repertoire in Germany. Conversely, some items in the Parlophon repertoire in Germany were from English recordings made in London for the Beka Record Company of London for whom Otto Ruhl was manager. Confirmation that the Beka Meister Records in Germany had been withdrawn in favour of the new Parlophons would be welcome.

Between 1912 and 1914, inclusive, a number of Parlophon recordings appeared on the twelve-inch diameter series of Coliseum Record and Scala Record in Britain, but I have no evidence that "Parlophons" were on sale in a general way until after World War I.

It was reported in June that the French Agency in Paris for the Fonotipia, Jumbo and Odeon Records of Fonotipia Limited, Messrs. Charles et Jacques Ullmann, had been reformed as a new company with the style of "Compagnie Française des Disques et Machines Odeon". Capitalised at 500,000 Fr. (£20,000), the object of the company was stated to be for the manufacture and sale of talking machines and accessories. Mr. Emil Rink and Herr R. Seligsohn, both of the International Talking Machine Co. m. b. H., Berlin, were designated Controlling Managers.

In London, the trade was informed that Mr. A. Balcombe of Barnett Samuel & Sons, Ltd., British Agents for Fonotipia Limited, had joined "Otto Ruhl, Limited" at 77. City Road, London EC. the Agents for both Carl Lindström AG and Beka Records AG.

With the end of this month we come to another change in the fortunes of the Fonotipia Companies, and another piece of my imaginary jig-saw puzzle is required to continue the story. "Carl Lindström Aktiengesellschaft" forms the next piece, but before relating the involvement of that Company with Fonotipia allow me to give a precis of events leading to the point now reached.

In 1904, Alfred Michaelis, the General Manager of the Gramophone Company (Italy), Ltd. was dismissed from his post which he held in Milan. In August, 1904, he let it be known that he intended forming a sound-records business to compete with his former employers and if possible put them out of business in Italy. His connections with singers, musicians, composers and publishers during the previous five or so years with the Gramophone Company (Italy), Ltd. were well established. By October, 1904, he entered a partnership with the engineer Dino Foa, which was styled the "Societa Italiana di Fonotipia in Accomandita, Milano", which also held the agency in Italy for the Odeon Records of the International Talking Machine Co. m. b. H. of Berlin, founded by the ex-Managing Director of the International Zonophone Company, Frederick Marion Prescott. The International Talking Machine Co. m. b. H. pressed the Odeon and Fonotipia records which were destined for sale in Italy. In 1905, the opera composer and conductor Umberto Giordano, joined the partnership, and the company was then styled the "Societa Italiana di Fonotipia in Accomandita (Michaelis

Foa and Company), Milano".

The Odeon Records sold by this company were double-sided, but its own discs, which bore a shortened version of the company name as part of the label design, were only single-sided. In November, 1905, when the Fonotipia discs were advertised in Britain for the first time, they were then double-sided. Fonotipia discs were already on sale in Germany.

Between August, 1905 and April, 1906, the banking houses of Emil d'Erlanger of London and Belloni & Queirazza of Milan, had taken some financial interest in the Societa Italiana di Fonotipia run by Michaelis, Foa and Giordano.

In April, 1906, the Fonotipia business was bought by a newly formed registered English joint stock public company, Fonotipia Limited, with a registered office in London. In the same premises was the Baron d'Erlangers' Bank, who were bankers to the new company.

The Fonotipia company in Italy was reformed as a "Societa Anonima" with all its shares the property of Fonotipia Limited in London. Alfred Michaelis became the Managing Director for Fonotipia Limited, being resident in Milan. He was not a member of the Board of Directors of Fonotipia Limited.

In 1906, the Barons d'Erlanger took a controlling interest in the International Talking Machine Co. m. b. H., the recorders and pressers of Odeon and Fonotipia records, being made possible by the purchase of the shares of Frederick M. Prescott in that company, which he had founded in 1903.

Fonotipia also had some stockholding in the International Talking Machine Co. m. b. H. but the two companies were still quite separate, one being German registered and the other English registered, owning an Italian-registered company in Milan.

In February, 1907, Alfred Michaelis was replaced as Managing Director/General Manager, by Emil Rink of London, late Manager of Ch. et J. Ullmann of London (The Odeon Disc Record Company), who, up to this time had been the British Agency for Odeon and Fonotipia Records. The new British Agents were the "Russell Hunting Record Co., Ltd." whose Managing Director was Louis Sterling. This company soon formed another new company especially for the Odeon and Fonotipia business, "Sterling and Hunting, Ltd.", Managing Director, Louis Sterling.

In 1908, Louis Sterling's two companies were put into liquidation and the Agency for Fonotipia and Odeon Records in Britain went to Messrs Barnett Samuel & Sons, Ltd., (established 1831), who introduced the cheap label of Fonotipia Limited - the Jumbo Record - to the British public in the Summer of 1908.

By 30th June, 1911, the Barons d'Erlanger had a controlling interest in both the International Talking Machine Co. m. b. H. and Fonotipia Limited.

HOW MANY FONOTIPIA RECORDS?

How many matrices had been recorded for the early Italian Fonotipia partnership and the later Fonotipia Limited, up to 30th. June, 1911 ?

Consulting Mr. John Bennett's book "Dischi Fonotipia", one notes that for the year 1911 and onwards he was unable to provide the recording dates for the recordings. His last datings are "issue dates" and are for about ten discs released in 1910. Discounting non-issues and any broken series, that is to say, assuming that all matrices were numbered

consecutively and all were issued, then by September, 1910, the numbering had reached 4329, which was an "Xph"-prefixed matrix. This total is over a period of six years. How many more matrices were recorded during the next nine months, which would bring us to 30th. June, 1911, I have no idea. Whatever the number, this will be the extent to which the Barons d'Erlanger can be given credit for our heritage of Fonotipia recordings, less all those made by the Michaelis and Foa partnership, before the foundation of Fonotipia Limited.

To anticipate the story a little, from 1910 until the end of 1914, Mr. Bennett has no dating for the matrices which covered only 822 numbers, a remarkable diminution of Fonotipia recording activity in Milan.

I am assuming that the recording engineers of the International Talking Machine Co. m. b. H. were no longer following the policy of recording the Fonotipia artistes wherever they happened to be, a procedure of the days of the partnership.

What caused such a retraction in the recording activities of Fonotipia artistes?

In Britain, in July 1911, Barnett Samuel & Sons, Ltd. published a list of new Fonotipia Records with their own British catalogue numbers attached (F1145 to F1159), being the highest numbers of which I have notice, for I have discovered no advertisements for newly-released Fonotipias for the ensuing three years and one month, bringing us to the outbreak of World War I. During the Spring of 1911 (again from impeccable source) d'Erlanger shares in Fonotipia Limited were offered to the Victor Talking Machine Co. and the Gramophone Co., Ltd. but after deliberation they decided against purchase.

CARL LINDSTRÖM AKTIENGESELLSCHAFT

Although the news of the acquisition of Fonotipia Limited by the Carl Lindström A.G. was not given in the British trade periodicals until, September, 1911, it seems to me that the acquisition can be dated as being operative from 1st. July, 1911. This date either refers to the date of the agreement or the date on which the 1, 500, 000 Marks share capital was created to facilitate purchase of the Fonotipia Limited businesses.

The news of the take-over came to Britain as follows:-

"Much interest has been aroused by the purchase by Carl Lindström A.G. of a large block of Fonotipia (Limited) shares. The assets of the Company, which are very considerable, including factories at Weissenssee (Berlin) and Schewat (Vienna), and wholesale depots at Milan, Brussels, Paris and Barcelona. The purchase price of the shares, which the Lindström Co. are taking over, is said to be 3,000,000 (approx. £150,000).

"We are able to state that this interesting move will in no way affect the English Market, where the products of the companies concerned will continue to be marketed through the existing channels, without alteration of any kind."

"The extraordinary advance of the Lindström Company during recent years is one of the most remarkable examples of progress provided by the German Trade. It is only a few months ago that news came to hand that this concern had taken over the business of the Beka Record Company, and the latest deal provides yet another striking illustration of the rapid development of the firm.

"In Berlin, it is thought that the latest Lindström move may have very far-reaching



KUBELIK

AND HIS FAMOUS

EMPEROR VIOLIN on

FONOTIPIA Celebrity Records.

["THE WORLD'S FINEST GRAMOPHONE RECORDS."]

10 $\frac{3}{4}$ ins. Double Sided 12/= each,

OR

6/= for each Selection.

We are the only dealers who hold a complete stock of these famous records. They are the highest musical achievement ever reached on the Gramophone. We also hold complete stocks of the well-known Odeon and Jumbo Celebrity Records.

Have you tried one of our week-end parcels of records yet?

We are the originators of this system. All our customers in the country who cannot visit our magnificent showrooms have these parcels every week-end. We select the records for you, and the great success of this method lies in the fact that we never send out a record unless it is entirely satisfactory in every respect.

Let us send **you** one of these parcels!

You will appreciate a visit to our Gramophone showrooms, for they are without exception the finest in London. They are situated on the first and second floors right opposite to Frascati's, and 10 doors west of the Central London Tube.

The Wilcox Record Supply Co., 33, OXFORD ST., LONDON, W.

TELEPHONE: GERRARD 8410.

Opposite Frascati's.

effects upon the "independent" firms, as they are called, the possibilities of a joining of forces in order to meet the competition of the greater houses upon an equal footing being on openly discussed."

Later, in June 1912, when discussing Lindström's trading account for 1911 it was remarked that: "To effect the absorption of Fonotipia Limited, Carl Lindström's original capitalisation of two million marks was increased to three and a half million marks, which was dated from 1st. July, 1911."

The interests of Fonotipia Limited were acquired for 3,911,557.20 marks by forming a syndicate to purchase, from Carl Lindström, shares to the value of one and half million marks at a premium of 130 marks for every 100 marks of share capital; these were issued to shareholders in Fonotipia Limited at 240%.

Summarised, the transaction was:-

"To purchase of 1,500,000 mark shares at 230%	3,450,000 Marks
By sale of Fonotipia Limited interests by issue of 1,500,000 mark shares at 240%	<u>3,600,000 Marks</u>
Profit =	150,000 Marks

"Thus the syndicate made a profit on the transaction of 150,000 marks."

Lindström 100 Mark shares, at this juncture, were being quoted as having increased their value from 370 marks to 432 marks. (20.5 Marks = £1 sterling).

The acquisition of Fonotipia Limited meant that the Lindström enterprise, which had been founded in Berlin circa 1897, now controlled Beka Grand and Beka Meister Records, Fonotipia Discs, Jumbo Records, Odeon Records and Parlophon discs, which was to provide complications and complexities with the outbreak of World War I in August, 1914.

In July, 1911, Alfred Michaelis was mentioned in the files of Fonotipia Limited, as being resident at C/o. 14. Regent Street, London, and this was also the last month in which any new Fonotipias were advertised in the English trade periodicals. The artistes included were Kubelik, Cannetti, F. de Lucia, Anselmi, Grassi, Stracciari, Pasini-Vitale, La Scala Orchestra and the Royal Italian Marine Band.

In August, although he was now exclusive to the Victor Talking Machine Co., a John McCormack disc was issued under the Odeon label and three of the new double-sided Fonotipias of Kubelik were reviewed by 'The Phono Trader' which wrote that they surpassed the previous achievements of 'The Fonotipia Company'. The paper also described Kubelik's "Emperor Stradivarius" which, "in regard to the extreme upper register even the most delicate pianissimi are reproduced with perfect fidelity."

MAJOR STOCKHOLDERS OF FONOTIPIA LIMITED. AT THE TIME OF TAKE-OVER

The stockholding in Fonotipia Limited at the time of its take-over by Carl Lindström AG of Berlin was made known by a return of shareholders dated 12th. July, 1911.

There had been a distinct change in the order of majority shareholders since the list given for September, 1906. The thirteen leading stockholders were:-

- 1) Baron Frederick d'Erlanger 10,033
- 2) Baron Emile d'Erlanger 7,895
- 3) Alfred Michaelis (founder of the Fonotipia record) 4,673

4) Messrs. Ricordi & Co. (music publishers)	4,609
5) Roberto de Sanna (merchant)	4,509
6) Messrs. Ch. et J. Ullmann, Paris (musical instrument instruments, etc)	3,562
7) Herr Süssapfel, Berlin	2,550
8) Umberto Giordano (composer/conductor)	1,981
9) Francesco R. Queirazza, Milan (banker)	1,801
10) Duc Uberto Visconte Modrone, Milan	1,745
11) Signor Belloni, Milan (banker)	1,380
12) Signor Manusardi	1,380
13) Annie Rava	1,062

Of the 70,000 £1 shares available, 58,000 had been issued with another 2,000 to go to Emil Rink, the General Manager, on 31st. August, under the terms of the agreement of January 1907, appointing Rink to that post. G. Ricordi & Co had increased its shareholding by about 25%. Alfred Michaelis had rid himself of 55 shares and Dino Foa, the other co-founder of the Fonotipia records, had divested himself of 1,040 shares, leaving him with 60 only. The Ullmann business had increased its holdings by 962 shares. On 31st. August Emil Rink received his bonus of 2,000 shares in Fonotipia Limited having completed his four years of General Managership for the Company. It is not known if he received a new contract with Fonotipia Limited when a subsidiary of Carl Lindström AG.

In Germany, Carl Lindström AG lost an action with Deutsche Grammophon AG. which involved a patent infringement with reference to a pivoting sound-box.

BARON F. A. d'ERLANGER RESIGNS FROM FONOTIPIA LTD. NEW DIRECTORS APPOINTED

A return of Directors in Fonotipia Limited to the Registrar of Joint Stock Companies, made on 31st. October, 1911, by W. H. Stentiford, the Company Secretary, showed that Baron F. A. d'Erlanger and Charles Cotsford Bowlby had resigned and, in their places, Consul Salomen Marx and Herr Max Strauss, both Managers of Carl Lindström AG of Berlin, were elected to the Board of the English subsidiary.

The departure of Baron F. A. d'Erlanger resulted in a change of registered office for Fonotipia Limited. It was now at 1. Broad Street Place, London EC.

An additional member was elected to the Board in November, another Manager of Carl Lindström AG., in the person of Otto Heinemann. Soon after the outbreak of World War I in 1914, Herr Heinemann went to USA as a representative of Carl Lindström, where it is believed he stayed to set up business on his own account with the 'Otto Heinemann Phonograph Supply Co. Inc' and during 1920, vertical and lateral cut "Okeh" records from this company were advertised for sale in Britain.

Heinemann's departure for America was most likely to avoid internment as an "enemy alien". It was also advantageous for Carl Lindström AG to have an agent in USA in preparation for the days when the patents there would no longer prevent open competition.

In London, during November, Leoncavallo, the composer, conducted his opera "Zaza" at the London Hippodrome, giving Messrs. Barnett Samuel & Sons, Ltd. the opportunity to advertise Bonci' Fonotipia recording of music by Leoncavallo with the composer at the pianoforte on record F996.

(continued on p.923)

July 1st, 1912

Announcement

The new Victrolas illustrated in this pamphlet distinctly show the great improvement of the Victrola line and are conclusive evidence that *we have not considered cost* in giving to our dealers and to the public *the very limit of value with no increase in price.*

The Victrola XVI has been the standard by which all values have been measured, and in presenting modified models of this type we feel sure we will unlock the doors of a million new homes for the entrance of these wonderful instruments.

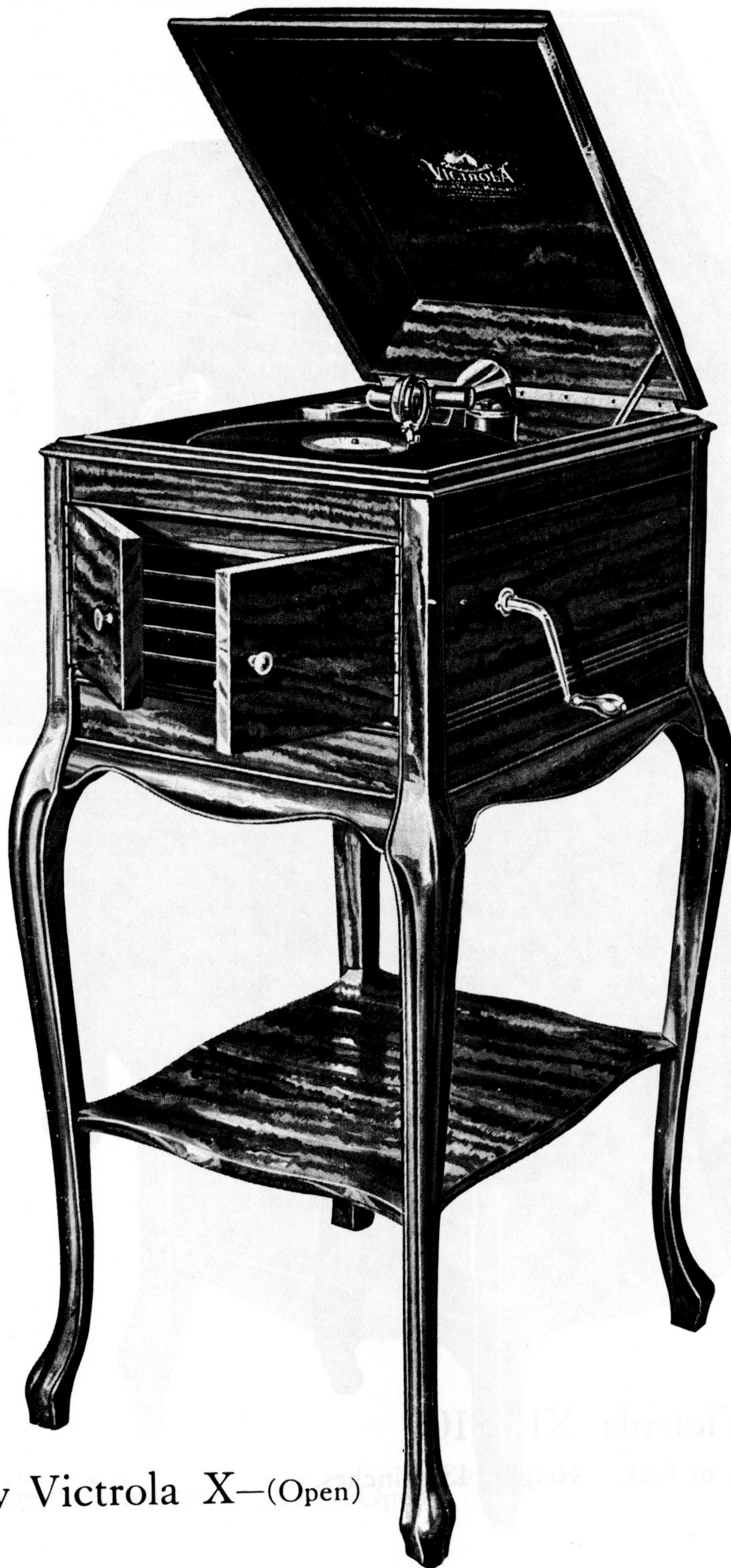
Victor Talking Machine Company
Camden, N. J., U. S. A.



New Victrola X, \$75

Mahogany or Oak.

Height, 42 inches. (A convenient height to stand by.)

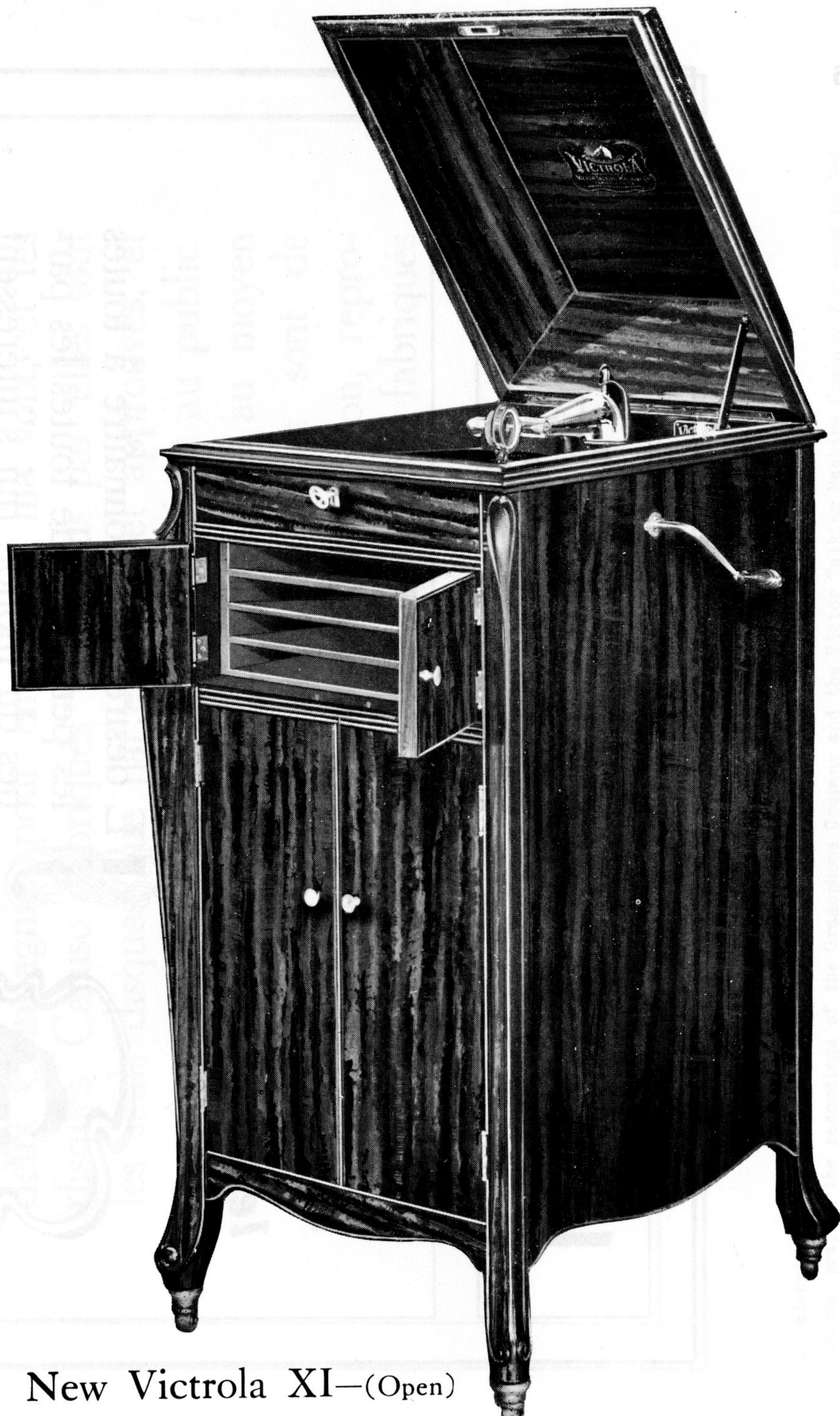


New Victrola X—(Open)



New Victrola XI, \$100

Mahogany or Oak. Height, 43 $\frac{1}{4}$ inches.



New Victrola XI—(Open)

Une Lettre de Caruso

*Voici ce qu'écrit
le premier Ténor du Monde*



JE désire faire connaître à toutes les personnes de toutes les parties du monde qui s'intéressent aux disques reproduisant ma voix, que je n'ai chanté, ou enregistré aucun disque, quel qu'il soit, pour personne, excepté la Compagnie du Gramophone et la Victor Talking Machine Company, de Camden, N. J., U. S. A., depuis l'année 1903. A cette époque, j'ai fait un contrat exclusif avec ces deux Compagnies pour enregistrer ma voix, et les disques Caruso fabriqués et vendus par elles sont les seuls disques que j'ai endossés et approuvés, et que je recommande à tous mes amis et au public. Mon opinion est que les disques obtenus au moyen des procédés de ces deux Compagnies sont de beaucoup supérieurs, comme qualité de ton, reproduction naturelle et tous détails, à ceux fabriqués par d'autres procédés dans le monde.

Signé : ENRICO CARUSO.

17 Avril 1908.



New Victrola XIV, \$150

Mahogany or Oak. Height, 45½ inches.



New Victrola XIV—(Open)

NEVER before have music-lovers had the opportunity of purchasing a genuine Victor-Victrola at \$50.00; but here is an instrument which, like the other Victor-Victrolas, possesses all the virtues of the famous Victor and at a price within the reach of everybody.

The Victor-Victrola is undeniably the greatest of all musical instruments, and ever since the first Victrola was announced four and one-half years ago our factory capacity has been taxed to its utmost to supply the ever increasing demand.

Notwithstanding this situation, we feel that a certain responsibility to the great American public, makes it our duty, at this time, to place this popular-priced instrument at the disposal of those who have heretofore denied themselves the luxury of purchasing the more expensive Victrolas.



Victor-Victrola IX

Mahogany or Oak

Price \$50

Camden, N. J., U. S. A.



Victor-Victrola IX

Mahogany or Oak

Price \$50

12-inch turntable, double spring motor, Exhibition sound box, Victor tapering arm and sound box tube. All metal parts nickel plated.

Size, 16 inches wide, 20 $\frac{1}{8}$ inches deep, 13 $\frac{3}{4}$ inches high.

Victor Talking Machine Co.

Camden, N. J., U. S. A.

At St. Croix in Switzerland, The International Talking Machine Co. m. b. H., then a Lindström-controlled company, extended its business by taking over the Swiss branch of Ch. et J. Ullmann. The new company which was to bear the name of the Weissensee company was capitalised at 400,000 marks (= approx. £20,000). Herr Alphonse Norman was the Manager.

Carl Lindström AG took space in the British trade periodicals to make it clear to British talking machine dealers that the unfavourable judgement which had been received in the Action brought against them over the patented principle of a pivoting sound-box was inapplicable to British patents and that the ruling had been made by a Lower Court in Germany and was not being enforced because Deutsche Grammophon AG was not complying with the terms of the Court Order. An appeal to a higher court was pending.

The attention of British dealers was drawn to three actions which the Gramophone Co., Ltd. had brought against "Otto Ruhl, Limited" (incorporated in 1909), Bernhard Andres & Co. and Barnett Samuel & Sons, Ltd. of which it had lost the first and withdrawn from the other two.

Barnett Samuel & Sons, Ltd. advertised that the "Swan-neck telescopic tone arms" fitted to their Dulcephone machines were unaffected by the patent dispute in Germany.

JAN KUBELIK SUED FOR BREACH OF CONTRACT

It had been reported that Jan Kubelik had signed an exclusive contract with the Gramophone Co., Ltd. to make recordings for the 'His Master's Voice' label for "a long term of years."

In December, came news that the Societa Italiana di Fonotipia in Milan, now also a 'Lindström subsidiary', was bringing an action for breach of contract against Kubelik, the first hearing of which was to be held in the artiste's home town of Kuttensburg, in what was then named Bohemia. The Fonotipia company claimed that Kubelik had signed an exclusive contract with it in Milan during 1905, which was to run for thirty years. They accused the violinist of having approached the Gramophone Co., Ltd., saying that his Fonotipia contract was at an end and agreed to make recordings for 'His Master's Voice' label. The case was scheduled to be heard by an Austrian Court. I have no further details.

A disc of John McCormack was released on 12-inch Odeon Record X75.

1912

In January, 1912, the Gramophone Co., Ltd. in association with the Victor Talking Machine Co. was contemplating the purchase of Carl Lindström AG, evidence of which resides at an impeccable source, but the deal never materialised. Owing to the failure of the deal, Zonophone Lila and Cinch records were introduced at a very cheap price in an attempt to break Lindström - but this is dealt with fully under 1913.

Yet another Odeon Record of John McCormack was released in the new year, the thirty-fifth double-sided Odeon, many of which were still being pressed in England under contract.

Zenatello, who had signed a recording contract with the Columbia Phonograph Co. General in 1911, was reported in March to be recording Columbia records.

KUBELIK'S RECORDS REDUCED IN PRICE

One can but assume that the dispute with Kubelik over his alleged breach of contract was the reason why his recordings current in the Fonotipia British catalogue were all reduced in price in February. £1 discs were reduced to 16 shillings, the sixteen shillings

discs to twelve shillings and the twelve shillings discs to eight shillings.

In April, a "return of shares" in Fonotipia Ltd., capitalised at £70,000, showed that of the 68,000 shares taken up, 36,605 had been issued as "fully paid up", the other 31,395 shares having been purchased for cash.

Carl Lindström's annual account for the trading year of 1911 was published in June, 1912, showing a gross profit of 1,709,505.60 Mk for the parent company; 1,677,300.03 Mk for Beka Record AG; and 1,238,191.53 Mk. for the International Talking Machine Co. m. b. H.

The net profits were given as :	- Carl Lindström AG	492,549.25 Mk
	Fonotipia Limited	233,729.70 Mk
	Beka Records	120,000.00 Mk
	Carried Forward, 1910	31,208.18 Mk
	Total Net Profits	<u>877,487.13 Mk</u>

During the year, machinery to the value of 46,667.48 Mk had been installed which augmented other machinery standing at a valuation of 75,000 Mk. It was noticeable that at the time of the take-over of Fonotipia Limited by the Lindström company, no mention was made of any pressing plants in Italy or Spain which might have been employed in manufacturing Odeon or Fonotipia discs. Has anybody any bearing any inscription implying that they were actually pressed in Italy or Spain before World War I?

Tito Ricordi's death at the age of seventy-two years was reported from Italy. He had been a director of the Societa Italiana di Fonotipia, which, according to my impeccable source, had been without a Board of Directors from early in the year, although the company was then said to be capitalised at only 100,000 Lire.

In Germany, so reported the 'Talking Machine News', the Jumbo Record had been withdrawn and replaced by a 10-inch diameter blue-labelled Odeon disc. The cheaper two-mark 'Jumbola' with its green label had been on sale for some little time previously.

In August, it was reported that 'Odeon' were about to set up a pressing plant in Brazil.

In September, Messrs Barnett Samuel & Sons, Ltd. reduced their prices for Odeon Records. The 10 $\frac{3}{4}$ -inch size was reduced from four shillings to three shillings and the twelve-inch size from six to five shillings.

Two innovations were the introduction of a 10-inch diameter size of Odeon Record priced the same as the 10 $\frac{3}{4}$ -inch discs and sharing in the catalogue numbers as allocated to Odeon Records by Barnett Samuels and Sons, and the creation of a new category of Odeon Records, the red and gold, mauve and gold labelled Odeon "Royalty" Records, which, at first, were nothing more than the retention of the old prices for a certain number of operatic and "classical" recordings and given this new label. With new issues of Fonotipia discs a thing of the past the Odeon Royalty became the prestige label of Fonotipia Limited in Britain.

1913

Except for the occasional mention among the lines stocked by advertising record dealers, news of Fonotipia records was non-existent throughout 1913, the void being filled by the new Grand Opera recordings issued by the Columbia company, from matrices recorded in America and Milan.

On 26th. March a newly-incorporated registered Joint Stock Company came into existence

under the style of "Carl Lindström (London) Limited" - No. 127,948, having a nominal capital of £1,000 in £1 shares. The registered office was at 77 City Road, with other premises taken at 85 City Road, London EC. The Managing Director was Mr. Otto Ruhl, four other directors being Max Strauss, Consul Marx, R. Oppenheim and Otto Heinemann. The object of the company was to manufacture talking machines and records which were to be made at the new factory of Fonotipia Limited at Hertford Town in Hertfordshire, which had gone into production earlier in the year. The factory was known as "Mead Works", Gas House Lane, where Herr E. Gerlich was the General Manager. A retired German Army Officer, he had designed and supervised the construction of the whole factory in 1912, which was all on one floor level. By March, 1913, 25,000 matrices were in store there, some of which were Fonotipia masters, as was later revealed. One hundred thousand boxes of labels were also reported at the factory where Beka, Jumbo and Odeon were the leading lines, augmented by a number of subsidiary and contracted labels. Fonotipia records were stated not to have been pressed at the factory. Two recording studios were in use in London supplying the factory with masters - the City Road studios of Carl Lindström (London) Ltd and the Hamsell Street studios of Fonotipia Ltd.

The Crystalate Manufacturing Co., Ltd, the former pressers of Odeon and Fonotipia records under the agency of "Sterling & Hunting Ltd." had been advertising for contract work since February stating that their long-standing contract had come to an end, without naming which records it had been pressing. When the Crystalate factory later became the subject of a reported visit in the Phono Trader, the same set of photographs was used again as had been used to illustrate an article earlier when the "Odeon" factory had similarly visited!

During the Spring of 1913, news came from Germany that Count (not Duke!) Uberto Visconti di Modrone, the President of La Scala Theatre, Milano, and Signor F. R. Queirazza, the Italian Banker, had been elected to the Board of Managers of Carl Lindström AG of Germany.

These two gentlemen were on the Board of Directors of Fonotipia Limited, of 1 Broad Street Place, London EC therefore the board of this company then consisted of Mr. H. V. Higgins, Chairman, the two Italians, Consul Salomen Marx, Max Strauss and Otto Heinemann. Provision had been made in the Articles of Association of this company that the Managing Director, need not necessarily be a member of the Board of Directors, explain the confusing positions of both Alfred Michaelis and his successor, Emil Rink, who, although described as Manager or Managing Director, were never returned as fully-elected Directors of the Company in documents to the Registrar of Joint Stock Companies. While reverting to the earlier days of Fonotipia Limited I was reminded in re-reading Fred Gaisberg's "The Music Goes Round" that Giuseppe Spatz, a stockholder in Fonotipia Limited, was the owner of the Grand Hotel where Alfred Michaelis and Fred Gaisberg arranged for the taking of the first batch of Caruso recordings, while Michaelis was still Manager for the Gramophone (Italy) Limited. Giordano, the first Musical Director for Fonotipia records, is described by Gaisberg as "Spatz's son-in-law". Giordano died in 1948, aged 81!

Back to 1913 and Germany, where more amalgamations were taking place. Max Thomas and Dr. Grünbaum had joined, as one company, their businesses of supplying plant and machinery and any other requisites needed for the manufacture of disc records. They also provided finished disc records from customers' masters. Late in the year negotiations were afoot to combine their business with the independent companies producing the Favorite, Lyrophon and Dacapo Records, these latter two already working in agreement with each other.

Die gesamte deutsche Sprechmaschinen-Industrie ist in ihrer Existenz bedroht.

Das betrifft nicht nur die Fabrikanten, sondern ebenso die Händler und Grossisten.

Die Grammophon-Aktiengesellschaft, die Zweigniederlassung eines ausländischen Unternehmens, hat es, um der sie bedrohenden deutschen Konkurrenz zu begegnen, für richtig befunden,

eine billige Platte unter dem Namen „Zonophon lila“

zum Händlerpreis von 78 Pfg. und

zum Detailpreis von M. 1,25 einschließl. Lizenzmarke

ab 1. September auf den Markt zu bringen.

Zu dieser Massnahme liegt zur Zeit nicht die geringste Veranlassung vor. — Das Publikum hat sich an den Preis von 2 Mark pro Platte gewöhnt, und dieser Verkaufspreis liess dem Händler

den Nutzen, den er unbedingt zu seiner Existenz nötig hat.

Die neue billige Platte untergrabt die Existenzmöglichkeit des Handlers vollständig

denn kein Händler kann mit einem Nutzen von 40 Pf. bei den mit den Detailverkauf verknüpften Unkosten existieren.

Der abnorme, dem Händler und Grossisten keinen ausreichenden Nutzen lassende Preis beweist, dass die Grammophon-Gesellschaft nach amerikanischem Vorbild den Endzweck erstrebt,

die deutsche Konkurrenz durch ruinöse Preise zu Grunde zu richten, um sich dann auf deren Trümmern ein Monopol zu schaffen, welches auch die Händler und Grossisten in ein direktes Abhängigkeitsverhältnis zwingen würde.

Die Grammophon-Gesellschaft hat es verstanden, trotz gegenteiliger Beteuerungen Jahr für Jahr den Sprechmaschinenhandel durch allerlei Massnahmen zu beunruhigen.

Mit ihrer diesmaligen Massnahme geht sie aufs Ganze. Es ist daher an der Zeit, gemeinschaftlich die schärfsten Abwehrmassregeln zu ergreifen. Wir appellieren an das Solidaritätsgefühl aller Händler, Grossisten und Fabrikanten, um durch **gemeinsames** Vorgehen dem von der Grammophon-Gesellschaft geplanten Schlag zu begegnen.

In der heutigen Beratung des Schutzverbandes der Sprechmaschinen-Industrie haben die unterzeichneten Firmen einstimmig beschlossen,

keinem Händler und keinem Grossisten, die die neue Schallplattenmarke „Zonophon lila“ führen, irgend welche Ware zu liefern.

Trotzdem die unterzeichneten Firmen bisher im Gegensatz zur Grammophon-Gesellschaft dem Handel volle Freiheit gelassen haben, wurde diese Massregel in der Ueberzeugung beschlossen, dass dies der einzige Weg ist, um Händler, Grossisten und Fabrikanten vor dem drohenden Ruin zu bewahren.

Jeder Händler, Grossist und Fabrikant nimmt daher nur sein eigenes Interesse wahr, wenn er sich diesen gemeinschaftlichen Abwehrmassregeln anschliesst und die neue Platte „Zonophon lila“ **nicht** aufnimmt.

Schutzverband der Sprechmaschinen-Industrie e. V. Berlin

Anker Phonogramm G. m. b. H., Dippoldiswalde.
Applaudando-Schallplattenfabrik m. b. H., Halle a. S.
BeKa-Record Act.-Ges., Berlin, Bouchéstr. 35/36.
Berolina-Schallplatten G. m. b. H., Berlin, Friedrichstr.
Dacapo-Record Co. m. b. H., Berlin, Ritterstr. 86.
Excelsiorwerk G. m. b. H., Cöln-Nippes.
Favorite-Record Act.-Ges., Berlin, Ritterstr. 45.
Dr. Grünbaum & Thomas A.-G., Berlin, Schinkestr. 20/21.
Richard Hengst, Berlin, Prinzessinnenstr. 21.
Homophon-Company m. b. H., Berlin, Klosterstr. 5/6.
Internationale Schallplatten-Industrie-Ges. m. b. H.
Isi-Werke, Leipzig, Dessauerstr. 26.
International Talking Machine Co. m. b. H. Odeon-
Werke, Weissensee, Lehderstr. 20.

Kalliope-Musikwerke A.-G., Dippoldiswalde.
Carl Lindström A.-G., Berlin, Gr. Frankfurterstr. 137.
Lyrophonwerke G. m. b. H., Berlin, Glitschinerstr. 91.
Nigroittwerke G. m. b. H., Weissensee, Langhansstr.
Polyphon-Musikwerke A.-G., Wahren b. Leipzig.
Schallplattenfabrik Globophon G. m. b. H., Hannover.
Heinrich Schifftan, Buch- und Steindruckerei, S. 14,
Stallschreiber-Strasse 27-28.
Star-Record G. m. b. H., Berlin, Elisabethufer 53.
Triumphon-Company m. b. H., Berlin, Kreuzbergstr. 7.
Turmalinwerke, Derby-Record Co. m. b. H., Berlin,
Wienerstr. 50.
Vereinigte Schallplattenwerke „Janus-Minerva“,
G. m. b. H., Hannover.

* Translation of the advertisement on the previous page:-

"The whole of the German Talking Machine Industry is in jeopardy.

This applies not only to manufacturers, but also to wholesalers and retailers.

The Deutsche Grammophon A. G., a branch of a foreign firm, in view of the circumstances in which they find themselves, due to German competition, consider themselves justified in introducing to the trade, a cheap record under the name of 'Zonophon Lila' at 78 pfennigs, to be sold by the retailer at 1 mark 25 pfennigs, inclusive of stamp duty, from 1st. September, 1913.

Such an action is uncalled for at this time as the public has become accustomed to a two-mark record. This price gives the dealer a good profit which is necessary if he is to remain in existence. Dealers can exist on a profit of 40 Pfennigs at retail prices, including 'overheads'. On the other hand, if the wholesaler and retailer are not to be allowed sufficient profit margin (as with the cheap record) then this only goes to prove that the Gramophone Company (Deutsche Grammophon A.G.) operates similarly to the American style to achieve its goal by bankrupting the competition of German companies through low prices, and then to establish a monopoly on the ruins of the German companies, making the wholesalers and retailers absolutely reliant upon it.

The Deutsche Grammophon A. G., in spite of agreements, has, year after year, disrupted the Talking Machine Industry through various activities.

With the policy they are now undertaking, they are intending to go the whole way, therefore now is the time to take the most stringent counter-measures.

We appeal to all concerned for solidarity.

To all Wholesalers, Retailers and Manufacturers. We appeal to you not to do any business with the Deutsche Grammophon A.G.

At today's meeting of the Talking Machine Association, we, the undersigned, have unanimously agreed that any Wholesaler or Retailer who sells the "Zonophon Lila" records shall not, in future, receive any goods from any of us.

The undersigned firms have, till now, allowed a free hand to the trade, but we have now come to the conclusion that our agreed measure is the only way to safeguard the wholesaler, retailer and manufacturer from certain ruin.

It is therefore to the interest of every wholesaler, retailer and manufacturer that they abide by the measures of the Association, and that they refuse to handle "Zonophon Lila" records" Then follows a list of companies in the Association.

Editor's comment= The Association would have difficulty in enforcing its proposed action because, right from the introduction of Zon-O-Phone records by Prescott and Seaman, they had been available to "jobbers" at a discount, quite separately from the traditional wholesaler/retailer system. The Gramophone Company and Deutsche Grammophon continued the policy of having Zonophone available to jobbers after the purchase of the make. Thus it was very logical and astute of them to have chosen the Zonophone trade mark for the bid to undercut the market and bring cheaper records to the public.

Frank Andrews' comment = It was not long before many of the manufacturers were also producing their own 1mark 25 pfennigs discs as their only reply to the "Zonophon Lila".

In England feverish recording activity had been undertaken at the Gramophone Company in preparation for the new cheap label here, the Cinch, which was also introduced in September, costing one shilling and one penny. Perhaps this was the reason for the introduction of the Ho series of matrices, for most things have a commercial explanation. Also available on Cinch was material which had previously been available on Zonophone and other Gramophone Company labels.

The news that such a record was to be put on sale must have been known to the 'competition' for in the same month the British branch of the American Columbia introduced its Phoenix records at the same price, and minor companies with German associations introduced the Lyceum, Kalliope, Lyric, Arrow and The Stars' records, all at comparative prices. The Sound Recording Company, too, had three cheap lines. The only Company not to participate at such low prices was J. E. Hough, Ltd.

* * * * *

The main Fonotipia Fragmentia continues

The introduction of the Zonophon Lila record was another factor causing the smaller German firms to amalgamate.

Carl Lindström A. G. which was at first associated with the campaign of protest and mutual protection organised by many 'independents', later dropped out and negotiated with the Thomas and Grünbaum, and Favorite, Dacapo and Lyrophon amalgamation with a view to them all amalgamating with Carl Lindström A. G.

This amalgamation, it was reported in December, was successfully carried through by an agreement which was to last for ten years. Herr Thomas was made a Director (Manager) of Carl Lindström A. G. and Herr Dr. Grünbaum became a Technical and Chemical Advisor to the company with a bonus of 10,000 marks per year. It was decided that the profits of all the companies in the amalgamation should be pooled and they would then be divided between the constituents in the following proportions with twenty parts as the basic unit - Odeon $7\frac{1}{3}$ twentieths, Beka $3\frac{1}{3}$ twentieths, Favorite $1\frac{1}{2}$ twentieths and Lyrophon and Dacapo $1\frac{1}{4}$ twentieths each, Carl Lindström A. G. $5\frac{1}{3}$ twentieths.

The expenses of the new combine were to be shared 10% each to Favorite, Dacapo and Lyrophon, and the other 70% between Lindström A. G., Odeon and Beka. I believe that 'Odeon Werke' was the new style under which the International Talking Machine Co m. b. H. was operating at that time in Germany. The Odeon blue-labelled records which had replaced the former Jumbo Record of Germany, did not bear the style "International Talking Machine Co. m. b. H." on the labels. I cannot speak for the 10 $\frac{3}{4}$ -inch size of Odeon Records of Germany, although the style was in continuous use in Britain, where the Berlin company had a London address "for Service" at 30. City Road, London EC.

Through the pages of the Talking Machine News we were told that, in Germany, Odeon talking apparatus and Odeon Records had become the sole trading responsibility of Wilhelm Mulheim of Broighstrasse 9, Bonn.

To facilitate the expansion of the Carl Lindström interests, another 35,000 marks of capital was created which was divided among the 'labels' in similar proportions to the responsibilities for expenses. Nothing was mentioned of the Fonotipia records, which by now had lost a number of its artistes to others - Kubelik to the Gramophone Co., Ltd. and Bonci, Destinn and Zenatello to Columbia.

It had been reported in early 1913 that Columbia in America had been sued by Fonotipia Limited for \$10,000 in connection with the breach of contract of the tenor Bonci who, in 1907, had signed to sing exclusively for Fonotipia Limited for six years. The plaintiffs alleged that Columbia had agreed to pay them \$10,000 for the release of Signor Bonci from his contract. To this they had agreed, but had received no money.

Malicious and inaccurate comment about this affair offered the information that "the Fonotipia Company is controlled by the house of Ricordi, the music monopolists in Italy. The Ricordis havealmost a monopoly in the exclusive publication of grand operas, including Puccini's. There is also such a close relationship between the Ricordis and the La Scala, the great opera house in Milan, that it is impossible for a singer to get an audience in Italy unless the Ricordis give their consent. It is said of them that they can make or break any musical career in Italy. When the Columbia Phonograph Company had a contract to market Fonotipia records in America, the Fonotipia Company controlled the majority of the prominent singers of Europe, the exceptions being some artistes at the Metropolitan, who spent much of their time in New York."

Among the advertisers of Fonotipia Records in England during 1913, were Dawson Goodey of Highbury, London N., the Wilcox Record Supply Company and Cyril Almscliffe who dealt in Arrow Records (pressed by Carl Lindström A. G.). The Wilcox business claimed to stock EVERY Fonotipia disc.

It was announced in October, 1913, that Messrs. Lockwoods, the well-known factors of Zonophone Records since the 'early days' had been given a factorship for the Jumbo records. Odeon and Fonotipia discs were not mentioned.

Mr. Arthur H. Brookes, chief recording expert for Odeon and Jumbo Records is known to have left the Hamsell Street studios before November, 1913, for he had been reported as taking recordings for the Columbia Graphophone Company of London. His position was probably filled by Mr. William Ditcham, who was known to be on the recording staff at the time and whose initials W D are found on Jumbo Records. Mr. Oscar Preuss was also a recording engineer for Odeon at this time and had been for a long time but I have seen nothing published about his activities prior to World War I.

C O R R E C T I O N

Your Editor regrets that his careless typing caused two mistakes in our previous instalment. The last sentence on page 797/F37 should read-

Mr. Emil Rink was also to represent this company on the Board of Managers of the International Talking Machine Co. m. b. H., the recorders and manufacturers of Odeon and Fonotipia Records and he was also designated "Consiglieri Delegate" on the Board of the subsidiary of Fonotipia Limited in Milan, the Societa Italiano di Fonotipia S. A.

Paragraph five on page 798/F38 should read-

A return of shareholders in the International Talking Machine Co. m. b. H. of 24th. May, 1907, revealed that, by power of proxy of 21st. May, Mr. Emil Rink held shares to the value of 217,000 marks for Emil Erlanger & Co. of 20. Bishopsgate Within, London EC., and by general power of attorney of 24th. August, 1906, held shares to the value of 10,700 marks on behalf of Fonotipia Limited. He himself owned shares to the value of 5,000 marks, but the second largest stockholder was Herr Cronbach with 36,000 marks followed by Herr Süssapfel with 15,000 marks. Other large stockholders were Herr Schaberow with 10,000 marks and Herr Max Knopf, who had become manager on 31st. May, with 5,000 marks.

THE SOUND WAVE.

Phot by
Dinham & Sons.



FONOTIPIA RECORDS

OF

JAN KUBELIK

IMPORTANT PRICE REDUCTION.

A REDUCTION in the prices of the Fonotipia Celebrity Records of Kubelik's marvellous playing on his famous "Emperor" violin will enable all gramophone owners an opportunity to hear these wonderful discs. All records that are priced in the catalogue at 12s. will now be sold at **8s.**, those priced at 16s. will be sold at **12s.**, and the 13 in. records that are priced at 20s. will be sold at **16s.**

"Kubelik's own opinion of his Fonotipia Records."

Extract from a translation from the French original received some time ago

... I have had the good fortune to hear the marvellous discs of the "Fonotipia" Co., and I know with what sincerity, power and beauty they can furnish an exact "portrait" of the voice of the singer or the playing of the virtuose. This is what we need, here is a gap at last filled up! The painter has his colours, the sculptor his marble, and now we have the Fonotipia to perpetuate our memory. I, therefore, do not hesitate, Dear Sir, to definitely grant you the exclusive concession of the reproduction of my playing, and I may say, from experience (having played in your laboratories), that never has my playing been reproduced with such sincerity, such beauty and such power of tone.

With best wishes,

(Signed) JAN KUBELIK.

☐ Fonotipia Celebrity Records are acknowledged to be the finest examples of recording in the world, and the many admirers of this great violinist will be rapturous in their praise of these records, for they faithfully reproduce the beautiful tone that emanates from the famous "Emperor" Violin when in the hands of its master.

☐ Of the earlier records "Souvenir" and "Serenade" (F977), and "Cavatina" and "Vision" (F982), have reached unprecedented sales at the original prices. Now that the prices have been reduced there is likely to be a phenomenal rush for these superb discs, for they are four of the most popular compositions ever written for the violin.

Write for new list of these wonderful discs

**Fonotipia Record Co. (B.S. & S.),
32, Worship Street, London.**

NEW ISSUES

RECORDED DURING 1911.

Pianoforte Accompaniment.

DOUBLE SIDED, 10 $\frac{3}{4}$ in. DIAMETER.

F1157 { Neapolitan Serenade (Sgambati) ... 8s.
Le Cygne (Saint-Saens) ...

DOUBLE SIDED 12 in. DIAMETER.

F1158 { Zapateado (Sarasate)—Spanish ... 12s.
Dance in A Major ...
Zingaresca (Sarasate) ...

DOUBLE SIDED 12 in. DIAMETER.

F1159 { Capriccio in G Minor (Paganini)
Cadenza, from Paganini's ... 12s.
Concerto in D Major (Kubelik)

Two superb discs of the earlier issues that should be heard by everyone.

DOUBLE SIDED, 10 $\frac{3}{4}$ in. DIAMETER. 8s. each.

F977 { Souvenir (Drdla)
Serenade (Drdla)

F982 { Cavatina (Raff)
Vision (Drdla)

Write for complete lists.

Societa Italiana di Fonotipia.

FONOTIPIA RECORDS

IMPORTANT NOTICE To Lovers of Italian Opera.

The whole of the stock of these High Class Operatic and Classical Records has been taken over by the

Gramophone Exchange, of 29 & 31, New Oxford St., W.C.

There are but a limited number of these Records, and when these are sold Fonotipia Records will be unobtainable in this Country.

It is well-known amongst lovers of High Class Italian Operatic Records that the Fonotipia Co.'s list contains some of the finest examples of Vocal and Instrumental recording that have ever been published.

Moreover they are real Italian Opera sung and played by some of Italy's most famous Artists, Bonci, Zenatello, Amato, Didur, Kubelik, Vecsey, Roger-Miclos, Anselmi, De Lucia, Sammarco, Corradetti, The Chorus and Orchestra of the La Scala Theatre, Milan, The Band of the Royal Italian Marines, and a host of other Famous Artists, and last but not least they are actually recorded in Italy, and the marked superiority of Italian Operatic Records recorded in Italy will be at once apparent. It is just the difference between hearing Pagliacci, for instance; played in a London Theatre and hearing it played in The Scala Theatre, Milan.

Those desirous of securing some of these wonderful records should send at once for Catalogue.

There are also a limited number of unused signed proof sample copies of each record at 25 per cent. off list prices.

THE GRAMOPHONE EXCHANGE,
29 & 31, NEW OXFORD STREET, W.C.

*Instituted for the Purchase, Sale and Exchange of Superior Disc
Records and Gramophones. Terms on Application.*

OPPOSITE MUDIE'S LIBRARY.

SHOWROOMS 1st FLOOR.

OBITUARY

BENJAMIN BRITTEN

933

22nd. November, 1913 to 4th. December, 1976

So Benjamin Britten - Lord Britten since the 1976 Birthday Honours - is no longer with us. We have lost not only a very great composer but also a very great musician.

A native of the Suffolk port of Lowestoft, he studied at the Royal College of Music and as a private pupil of the composer Frank Bridge. After a spell with the GPO Film Unit he set off in 1939 to America, returning three years later to the austere reality of wartime Britain.

The post-war years saw him established in Aldeburgh, a quiet and remote village on the flat and often windy North Sea coast - not far from his birthplace. There he wrote, from th there he travelled both as a performer and conductor of ever-growing international repute. There he founded that unique institution the Aldeburgh festival and had built the ill-fated concert hall, The Maltings, by the River Snape.

Many will feel that his very greatest work was for the human voice, work that ranged from folk song settings to operas such as Peter Grimes and Billy Budd. Among such work I particularly admire his War Requiem, written fifteen years ago for the new cathedral in Coventry. Let it now (almost paradoxically, for he was a peaceful man) serve as a requiem for him. JGW

MAUD KARPELES

12th. November, 1885 to 30th. September, 1976

I shall not be surprised if the name of Dr. Maud Karpeles is unknown to most of you, and who, though she was neither composer or recording artiste had a great influence on the course of modern music.

When Cecil Sharp first interested himself in folk music at the turn of the century, three young people who were foremost among his disciples were Maud Karpeles, the late Helen Karpeles and Douglas Kennedy, (the latter two as Mr. & Mrs. Kennedy later becoming Directors of the English Folk Dance & Song Society). The trio were among Sharp's principal dance demonstrators and singers in their young days.

During World War I, Cecil Sharp went to America (principally the Appalachians) and collected a vast store of folk songs and music then still surviving as a living tradition. His companion on this exhausting undertaking was Maud Karpeles. Much of their journey was on foot criss-crossing the mountains. Miss Karpeles published many of the songs in a big double-volume, which, from what one hears sung(?) by folk singers/groups these days, must be still a standard reference among young people.

Miss Karpeles remained an indefatigable worker for the cause of folk song and music throughout the world, culminating in the formation, just after World War II of the International Folk Music Council, for which she was the logical choice for Hon. Secretary; and it was in this capacity that I first met her, then approaching seventy years old chronologically, but considerably younger in person and mentally. Fortunately, she remained so right to the very end, attending a committee meeting at Cecil Sharp House only two days before her death.

Her delights in Folk music, dance and song from all over the world and the friendships it brought made her one of the true citizens of the world, for her scholarship knew no

political divisions or boundaries or "class" distinctions; she was on equal terms with young or old; student or intellectual.

During her lifetime she herself edited many published collections of folk songs, helped others with their own collecting or publications, wrote telling prefaces or forewords, was always available to anyone seeking advice.

Her quiet vitality, though not in the public limelight, made her life's work completely equal to Cecil Sharp whom she assisted and to that of collector-composers who were her contemporaries or juniors. Her Scholarship and work has had an undeniable influence in many fields of music. EB

Martin Öhman

Björn Englund

The Swedish tenor Martin Öhman, 4th. September, 1887 - 9th. December, 1967, may be more or less forgotten today except in his homeland, but in the late 1920's he was one of the more prominent opera singers on the Berlin scene. He studied at the Royal Academy of Music in Stockholm between 1906 and 1909 and later in Milan from 1911. On the outbreak of World War I in 1914, he returned home and enlisted. He was a lieutenant in the army up to 1917, at which time he made his operatic debut at the Gothenburg opera, where he sang until the spring of 1919. That autumn he made his debut at the Stockholm opera, but was unsuccessful and returned to Gothenburg after the 1919-1920 season. Here he had his first success as Tannhäuser in 1922. In 1924 he auditioned with 35 other singers for the director of the Metropolitan opera when the latter visited Munich and was the lucky one. He sang at the Metropolitan through the 1924/25 season and from that autumn appeared mainly at the Städtische Oper in Berlin and from 1928 he also appeared at the Staatsoper. He appeared as guest soloist at the Stockholm opera from January, 1927, and sang at Covent Garden in May, 1928. From the early thirties he appeared in operettas in Sweden, the most successful being his Prince Sou Chong in 'The Land of Smiles', which he performed more than 700 times from 1932. From 1938 he was mainly active as a teacher and concert singer, his most famous pupil being Nicolai Gedda.

He left no autobiographical writings, but shortly before his death he was interviewed on tape at length for the National Archive of Recorded Sound (Nationalfonoteket) in Stockholm.

In the following discography, all items recorded in Stockholm and Copenhagen are sung in Swedish, unless otherwise noted, as are all titles from the 1928 Berlin and London sessions as well as the 1930 Berlin sessions. All other titles recorded in Berlin are sung in German. Note that he was known in Germany by his full name of Carl Martin Öhman and also that the German records incorrectly spell his last name as Oehman.

Note: Pol = Polyphon

- CARL MARTIN ÖHMAN acc by piano Stockholm, 13th. November, 1915
 19889b Det första mötet (Sjögren - Björnson) in Norwegian HMV Test
- MARTIN ÖHMAN acc by piano¹, trio², orchestra³, organ⁴
 Copenhagen, April, 1923
- | | |
|--|------------------------|
| 2332ar PAGLIACCI: Vesti la Giubba ³ | Pol XS 42104, NS 92224 |
| 2333ar Tonerne (Sjöberg - Geijer) ³ | Pol XS 42102, NS 92222 |
| 2334ar TOSCA Act I: Recondita armonia ³ | Pol XS 42104, XS 42376 |
| 2340ar I drömmen du är mignära (Sjögren - Hedberg) ² | Pol XS 42098 |
| 2341ar Alt vandrer Naanen sin Vej i Kvæld (Sjögren-von der Recke) ² | |
| In Danish | Pol XS 42098 |



A Group of Gods in Tannhäuser with Martin Öhman extreme right

Copenhagen, April, 1923, continued.

- 2342ar Folkvisa (Merikanto - Sund)²
 2343ar Jungfrun under lind (Peterson - Berger)²
 2344ar Serenad (Wideen - Karlfeldt)²
 2345ar Jeg elsker dig (Grieg - Andersen)² In Danish
 2346ar En Drøm (Grieg - Bodenstedt)¹ In Norwegian
 1198½as ANDREA CHENIER: Act IV: Come un be di di Magio³
 1199as LA GIOCONDA Act III: Cielo e mar³
 1200as Kung Heimer och Aslög (Söderman - Hedberg)³
 1201as Irmelin Rose (Peterson - Berger)³

Pol XS 42106, NS 92226
 Pol XS 42102, NS 92222
 Pol XS 42106, NS 92226
 Pol XS 42100
 Pol XS 42100
 Pol ZS 62006
 Pol ZS 62006
 Pol ZS 62004
 Pol ZS 62004

Stockholm (?) September, 1923

- 2561ar TOSCA Act III: E lucevan le stelle³
 2562ar MIGNON Act III: Adieu, Mignon, courage³
 2567ar Barndomshemmet (Würck - "Karl Ewert")²
 2568ar Köp blommor (Engelhardt - Matray)
 2569ar Mit Hjerte og min Lyre (Kjerulf)¹ In Norwegian
 2570ar Hemlängtan (Josephson)¹
 2571ar Wie schön leuchtet der Morgenstern (Nicolai-Wallin)⁴
 2572ar När juldagsmorgon glimmar (folk song)⁴
 2573ar MIGNON Act III: Elle ne croyait pas³
 1364as BOHEME Act I: Che gelida manina³

Pol XS 42376, NS 92230
 Pol XS 42242, NS 92228
 Pol XS 42177, NS 92085
 Pol XS 42177, NS 92085
 Pol XS 42179
 Pol XS 42179
 Pol XS 42181
 Pol XS 42181
 Pol XS 42242, NS 92228
 Pol ZS 62008

936

Stockholm (?), September, 1923, continued

1365as LA MUETTE DE PORTICI Act.III: Barcarolle³ Pol ZS 62008
1366as PAGLIACCI Act III: No, Pagliacci non son³ Pol ZS 62022

Stockholm, c. May, 1924.

1395at Unga känslor (L.E. Hafgren)³ Pol XS 42272
1396at I mars (L. E. Hafgren)³ Pol XS 42272
1397at Mot Kveld (Backer-Grøndhal - Jynge)³ In Norwegian Pol XS 42292
1398at Allt under himmelens fäste (folk song)³ Pol XS 42292
1399at Sång till Jämtland (C. E. Tollvik)³ Pol XS 42258
1400at Spelemansvisa (A. Körling)³ Pol XS 42258

CARL MARTIN OEHRMAN und META SEINERMAYER mit Orchester

Berlin, c. January, 1926

2-8583 TOSCA Act III: Hah! Geleit für Flora Pa P.2219
2-8584 TOSCA Act III: Wisse, nah! ist die Stunde Pa P.2219

NOTE: All the foregoing recordings are acoustic. Beginning with the following session they are all electric.

EMMY BETTENDORF, CARL MARTIN OEHRMAN, MICHAEL BOHNEN, LEO SCHÜTZENDORF
mit Orchesterbegleitung (Mitgl. d. Berliner Staatsopernorchesters)

Berlin, c. March, 1926.

XXB 7518 DIE MEISTERSINGER Act II: Geliebter, spare den Zorn
Od. 0-7531, Pa. P 9014, E10541, De 25287

XXB 7519 DIE MEISTERSINGER Act II: Jerum, Jerum
Od. 0-7531, Pa. P 9014, E10541, De 25287

E. BETTENDORF, M. BOHNEN, C. M. OEHRMAN, W. GOMBERT, M. LÜDERS mit grossen Opern Orchester
Berlin, c. April, 1926.

2-8907 DIE MEISTERSINGER Act III: Seelig wie die Sonne
Od. 0-7549, Pa. P9046, E10544, De 25036

CARL ,MARTIN OEHRMAN mit grossem Opern Orchester unter Leitung von Dr. Weissmann
Berlin, c. April, 1926.

2-8952 TURANDOT Act III: Keiner Schläfe Pa.P 9623, P 9821
2-8953-2TURANDOT Act I: O weine nicht Pa.P 9623, P 9821

CARL MARTIN OEHRMAN mit grossen Opern Orchester unter Leitung von Kapellmeister
Georg Szell.

Berlin, c. April, 1926

2-8954 DIE MEISTERSINGER Act III: Morgenlich leuchtend
Od. 0-8702, 0-7530, Pa. P 9030, E 10552

2-8955 DIE MEISTERSINGER Act I: Am stillen Herd Od. 0-8702, 0-7530, Pa.P 9030, E 10552
NOTE: The Odeon issues bear matrix numbers XXB 7582 / XXB 7583

CARL MARTIN OEHRMAN mit grossem Opern Orchester (Mitglieder der Staats Opernkappele, Berlin)
Berlin, c. December, 1927

2-20524 LOHENGRIN Act III: In fernem Land Pa. P 9607, E 10692, Od 0-7552
2-20525 LOHENGRIN Act III: Mein lieber Schwan Pa. p 9607, E 10692, Od 0-7552, 0-7654
2-20526/27 TANNHÄUSER Act III: Imbrunst im Herzen Pa. E 10681, Od-7803

MARTIN ÖHMAN med orkester

Berlin, spring 1928

1700bk I	Serenad (Wideén - Karlfeldt)	Pol XS 42623
1701bk I	Mor lilla mor (Heijkorn - Gullstrand)	Pol XS 42623
1702bk I	Folkvisa (Merikanto - Sund)	Pol XS 42621
1703bk I	Tonerna (Sjöberg - Geijer)	Pol XS 42621

CARL MARTIN ÖHMAN med orkester

Berlin, c. July, 1928

67400	Lillebarn (Wennerberg - Reuter)	Pa. B 12658
67401	Längtan (Söderman - Säterberg)	Pa. B 12657
67402	Aftonsång (A. Berg - Nyblom)	Pa. B 12658
67403	Aftonstämning (A. Körling - Fallström)	Pa. B 12657

MARTIN ÖHMAN med orkester

Hayes, 21st. May, 1928

Bb 13379-2	Ack Värmeland du sköna (folk song)	HMV V 188, Vic 1432
Bb 13380-1	Säterjättans söndag (Ole Bull)	HMV V 189
Bb 13381-1	Sverige (Stenhammar - Heidenstam)	HMV V 188, Vic 1432
Bb 13382-2	DER BETTELSTUDENT: Ich knüpfte manch' zarte Bande	HMV V 190
Bb 13383-1	DER BETTELSTUDENT: Ich hab' kein Geld	HMV V 190
Bb 13384-1	Morgon (Eklöf - Ossianilsson)	HMV V 189

MARTIN ÖHMAN med NILS GREVILLIUS och hans Orkester

Stockholm, 29th. August, 1929

BE 1855-2	SERSE: Largo	HMV V 201, X 4369
BE 1856-2	Noël (Adam - Kock)	HMV V 201, X 4369
BE 1857-1	Mattinata (Leoncavallo - Nyblom)	HMV V 205
BE 1858-2	Because (Guy d'Hardelot - Botvid)	HMV V 205

Stockholm, 30th. August, 1929

BE 1864-2)	Sonny Boy (de Sylva, Brown, Henderson - "Hr Dardanell")	HMV V 202
BE 1865-1	PAGANINI: Gern hab' ich die Frau'n geküsst	HMV V 202
BE 1866-2	Dreams of long ago (Caruso)	HMV V 206

CARL MARTIN ÖHMAN mit Mitglieder des Orchesters der Staatsoper Berlin dir. SELMER MEYROWITZ

Berlin, 10th. September, 1929

30169	CARMEN: Act II: Blumenarie	UI F 146, Tel HT 31
30170	PAGLIACCI Act: Hüll dich in Tand	UI F 146, Tel HT 46

Berlin, c. October, 1929.

30351	ANDREA CHENIER: Act I: Den Blick hab' ich einst erhoben	UI F 262, Tel HT 46
30352	ANDREA CHENIER Act IV: Gleich einem Frühlingsabend	UI F 262, Tel HT 46

Berlin, 21st. October, 1929

OTHELLO Act IV: Othellos Tod	UI F 317, Tel HT 25, HT 56
AIDA Act I: Holde Aida	UI F 317, Tel HT 25, HT 56

MARTIN ÖHMAN med orkester

Berlin, c. July, 1930

67911	Torna a Surriento (de Curtis - Nyblom?)	Pa. B 12966, Od D 2687
67912	O sole mio (di Capua - Nyblom)	Pa. B 12966, Od D 2687
67913	Det gäller (Hannikainen - Granquist)	Pa. B 12967
67914	Stjärnöga (Stenhammar - B. Bergman)	Pa. B 12967

938

MARTIN ÖHMAN med orkester

Berlin, 14th. October, 1930

Sto 3507	Ro ro ögonsten (Sjögren - Gellerstedt)	Unissued Odeon, test exists
Sto 3508	I de sidste Øieblicke (Sjögren) In Danish	Unissued Odeon
Sto 3509	It happened in Monterey (Wayne - "Hr Dardanell")	Od. D 2186
Sto 3510	Song of dawn (Ager - "Hr Dardanell")	Od. D 2186

Stockholm, May, 1932½

WS 543-2	DAS LAND DES LÄCHELNS: Dein ist mein ganzes Herz	Co. BS 1, HMV SCLP 1022
WS 544-2	DAS LAND DES LÄCHELNS: Von Äpfelblüten einen Kranz	Co. BS 1
WS 551-1	Es gibt ja noch Märchen (Lehar - "Nils Georg")	Co. BS 2
WS 552-2	Es war einmal ein Walzer (Lehar - "Nils Georg")	Co. BS 2

MARTIN ÖHMAN med orkester ledning av KARL WEHLE

Stockholm, c. July, 1932.

WS 574-1	DAS LAND DES LÄCHELNS: Immer nur lächeln	Co. BS 3
WS 575-2	Zwei Augen so betörend wie deine (Steffan - Erdtman)	Co. BS 3
WS 579-1 & -2	DIE CZARDASFÜRSTIN: Heut' Nacht hab' ich geträumt von dir	Co. BS 4
WS 580-1 & -2	THE DESERT SONG: My desert is waiting	Co. BS 4

NOTE: Copies of Co. BS 4 with a large labels use the first takes on both sides, those with the small labels use the second takes.

MARTIN ÖHMAN med orkester

Stockholm, c. October, 1932.

WS 592-2	Ung kärlek (Carlberg - Karlfeldt)	Co. BS 5
WS 593-3	En liten visa (Wehle - "Hr Dardanell")	Co. BS 5

Stockholm, c. November, 1933.

WS 672-2	Säg att du evigt håller mig kär (Sylvain - Söderblom)	Co. BS 6
WS 673-2	Hjärtats röst (Sylvain - Söderblom)	Co. BS 6

NOTE: The above two titles are from the film "Två man om en änka" in which Öhman was featured (prem. 26th. December, 1933).

Stockholm, c. September, 1934.

WS 758-2	Rosen, som du mig till avsked bjöd (Sylvain - Stevens)	Co. BS 7
WS 759-2	Längtan, jag vet ditt namm är kärlek (Sylvain - Stevens)	Co. BS 7

NOTE: The above titles are from the film "Sången till henne", in which Öhman was featured (prem. 8th. October, 1934)

EDITOR'S NOTE: It may be appropriate to insert here some matrix information which "came before my eyes" while checking a few dates for this and the Skilondz lists.

Recording engineer W.J. Beckwith in Stockholm = 1am = 26th. October, 1919.
 370am = 27th. November, 1919 ; 371am = 1st. June, 1920 ; 400am = 16th. June, 1920
 500am = 5th. August, 1920 ; 600am = 20th. August, 1920 ; 700am = 3rd. September, 1920
 800am = 14th. September, 1920 ; 900am 10th. January, 1921 ; 1003am = 24th. January, 1921
 1100am = 15th. February, 1921 ; 1200am = 23rd. February, 1921 ; 1320am = 14th. March, 1921
 1ar = 18th. November, 1919 ; 20ar = 23rd. August, 1921.

Recording engineer William C. Hancox trotting to various places in Europe -

3000Ab = 11th. August, 1910 ; 3021Ab = 25th. April, 1911 ; 3500Ab = 15th. September, 1911
 4000Ab = 7th. September, 1912 ; 4500Ab = 7th. November, 1912 ; 5000Ab = 9th. August, 1913
 5500Ab = 3rd. September, 1913 ; 6000Ab = 6th. November, 1913 ; 6258Ab = August, 1914

Announcement

EDISON PHONOGRAPH

CENTENARY EXHIBITION

"A Centenary of Sound Recorded"

at

The Royal Scottish Museum

Edinburgh Scotland

Saturday 2nd July

to

Sunday 2nd. October, 1977

* * * also * * *

Whole-day Symposium on

Saturday 2nd. July, 1977

Nine papers with demonstrations and
discussion. Morning coffee, lunch, tea.
Printed copy of the proceedings.

Private view of the Exhibition and copy of
the catalogue.

Provisional cost £7.50 (US \$ 15.00)

Full details and booking forms 1st. March, 1977.

Alistair G. Thompson,
The Royal Scottish Museum, Chambers Street,
Edinburgh EH1 1JF, Scotland.

telephone (031)-225-7534

Martin Öhman in Manon

Editorial Comment.

Having heard from Dr. Thompson of all the items which it is proposed to include in the Symposium it should be an exceedingly interesting day, and preparations are well-advanced. The Exhibition likewise promises to be enthralling.

I hope that the weekend of 2nd. July will see a big gathering of enthusiasts in delightful Edinburgh. Make it the centre for your holiday in 1977.

An article in a recent issue of this magazine has detailed the invasion of the commercial element into phonograph collecting in Britain. Here is some news from across the sea.

Two years ago the auction of a large phonograph collection in Iowa proved the harbinger of a new age. That event was distinguished by the astronomical prices paid for machines that were largely marred, incomplete or made up from parts. The "auction fever" spread quickly among the crowd of collectors and dealers, in many cases drawn from great distances by blatantly misrepresentative advertising, as they attempted to acquit themselves by outdoing each other. The room was livid with rivalry and the prices paid registered accordingly.

On 10th. October, 1976, another major phonograph auction was held, this time in the State of Ohio. As in Iowa, the auctioneers were almost totally unprepared to intelligently handle the machines. They insisted on calling them "record players". However, the featured presence of the owner of the collection himself helped to keep the event a little more rational. The gentleman must be admonished, it must be said, for failing to indicate non-original aspects of the machines of which he was obviously aware and of which many in the crowd were not. It is quite possible that these subtle sins of omission contributed to a lack of prudence on the part of the uninitiate.

The atmosphere in the room seemed less bellicose than that which had pervaded the Iowan event. Yet, a more insidious element seemed at work. Money, huge sums of it, was being spent in the most casual of fashions. The agitated excitement was missing. Instead, men and women spent small fortunes as if they were buying eggs or gasoline. There seemed no way to predict what a machine would bring. A demon of random fancy seemed to be playing among the audience. A nearly perfect Berliner trademark model did not reach \$900, whereas a questionably refinished Columbia Disc type "BD" brought an astounding \$1,200. A very nice example of the earliest Columbia Disc type "AH", fetched only about \$360, yet a relatively common keywind Columbia "QQ" reached a befuddling \$525! In a mysterious exchange of bids a tattered copy of "The Portfolio of Early Phonographs" took in \$67.50. The "star" of the show was the extremely rare Edison "Alva", run on house current. It is difficult to imagine how such an extraordinary machine could have been more wronged by human hands, in an effort to beautify it. Despite massive and crudely rendered restoration, this item still reached \$2,100.

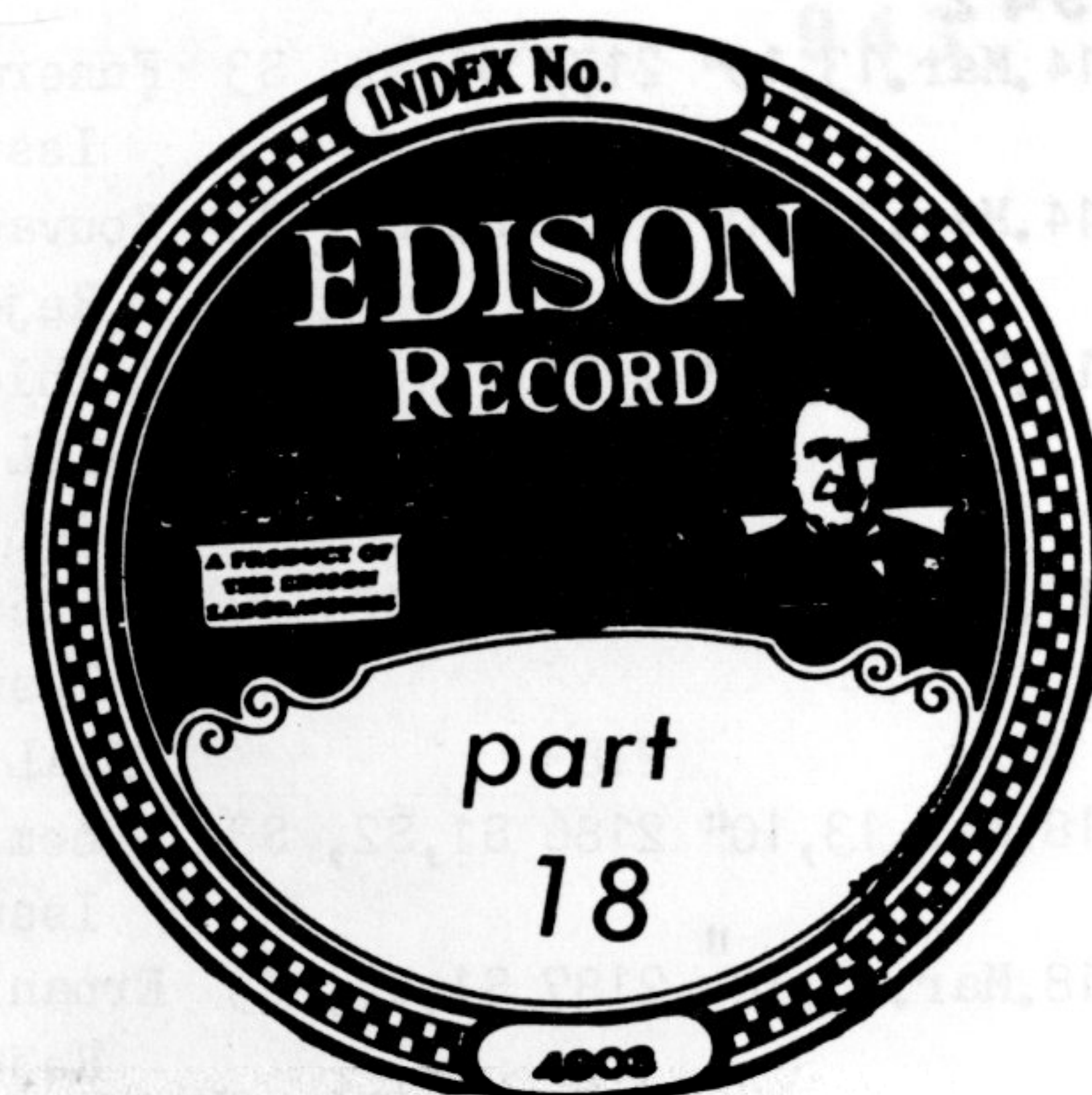
I expect a reader could be annoyed by the note of cynicism I have given to this. I may, rightfully, be accused of being a romantic relic suitable for burial. There is truth in the saying that one must "keep up with the times". Yet, there is another old phrase which still serves just as effectively as a warning to all collectors within the reach of these words to beware the blandishments of auctions such as those I have described: "caveat emptor".

LETTER

Perhaps I have a record made by the 'Great Beka Expedition' 1905-6 as described in the 'Talking Machine Review' No.41. The record make is FABRIK MECHAN RECORDS, CAIRO written in gold upon a red label. Under the make, which is printed on a curve at the top of the label, is a picture of two lions holding a disc between their front paws. The title, etc., is in Arabic, but the artiste is KHAIEFF AMOUT. The numbers on the labels are 845-1 and 845-2. Scratched in the shellac around the label is m845-1 and m845-2. Have you an Egyptian or Arabic reader who can advise? R. D. Stevens.

Our reader Rainer Lotz, has read reference to a book having been published about the Beka Expedition, but cannot locate a copy in libraries in Federal or Democratic Germany. Does one exist in other German-speaking areas of Europe, or elsewhere?

EDISON DISC MASTERS BY RAYMOND WILE



Continued from page 815.

All recordings in this section were made in New York.

3rd.Mar.13,10"	2163 S1, S2, S3	Vals Poetica	String Orchestra
		Issued on 50110	
10"	2164 S1, S2, S3	Love's Serenade	Venetian Instrumental Quint.
		Test on ED 134	
10"	2165 S1, S2, S3	Dreal of Tyrolienes	Instrumental Quintette
		Issued on 50097. Dubbed on to cylinder 4805	
		Made over on F, G, H,	
5th.Mar.13 10"	2166 S1, S2, S3	How do you do Miss Josephine?	Collins & Harlan
		Hold	
6.Mar. 13 10"	2167 S1, S2, S3	Merry Wives of Windsor - Overture	Brass Orchestra
		Issued on 50090	
6.Mar.13,10"	2168 S1, S2, S3	Vienna Bon Bons Waltz	Brass Orchestra
		Issued on 50077	
5.Mar.13,10"	2169 S1, S2, S3	a)Romanian expression,b) Historias-cuentos	String Orchestra
		Issued on 50130	
7.Mar.13,10"	2170 S1, S2, S3	0 morning land	Elizabeth Spencer & Harry Anthony
		Issued on 80115	
7.Mar.13,10"	2171 S1, S2, S3	La Zingara	String Orchestra
		Issued on 50089	
10.Mar.13,10"	2172 S1, S2, S3	Come where my love lies dreaming	Mixed Quartette
		Rejected by Edison	
11.Mar.13,10"	2173 S1, S2, S3	Annie Laurie	Mixed Quartette
		Issued on 80098	
11.Mar.13,10"	2174 S1, S2, S3	La Perle de Madrid - Valse	Brass and String Orchestra
		Issued on 50111	
11.Mar.13,10"	2175 S1, S2, S3	Cavaleria Rusticana - Voi lo sapete	Carmen Melis
		Finally rejected	
12.Mar.13,10"	2176 S1, S2, S3	Martha- Qui sola vergin	Carmen Melis
		"Impure" - Rejected	
13.Mar.13,10"	2177 S1, S2, S3	Mia cara - waltz	Brass Orchestra
		Rejected	
13.Mar.13,10"	2178 S1, S2, S3	Kerry Mill's Palmetto Slide	Brass Orchestra
		Rejected	

14.Mar.13,10"	2179 S1,S2, S3	Funeral March Issued on 80073	String Orchestra
14.Mar.13,10	2180 S1,S2, S3	Souvadour Vals Rejected	String Orchestra
17.Mar.13,10"	2181 S1	Kathleen Mavourneen	Charlotte Kirwin & Chorus
	10" 2182	TRIAL - Lakmé - Bell Song	Ellen Beach Yaw
	2183	TRIAL - Skylark	Ellen Beach Yaw
17.Mar.13,10"	2184 S1,S2, S3	Funiculi, funicula Issued on 80105. Dubbed on to cylinder 2525	Charles W. Harrison & Chorus
	2183	TRIAL - Mignon - Polonaise	Ellen Beach Yaw
18.Mar.13,10"	2186 S1,S2, S3	Bohemian Girl - I dreamt that I dwelt in Marble Halls Issued on 50096	Marie Narelle
18.Mar.13,10"	2187 S1,S2, S3	Ernani - Selections Rejected	Bass & String Orchestra
	2188 S1,S2, S3	Come back to Erin Issued on 80113	Mixed Quartette
19.Mar.13,10"	2189 S1,S2, S3	Traviata - Selection No.1. Hold, then rejected	Brass and String Orchestra
20.Mar.13,10"	2190 S1,S2, S3	La Wally - Ebben ne andio contana. Rejected	Carmen Melis
20.Mar.13,10"	2191 S1,S2, S3	Torna a Surriento Issued on 82050	Carmen Melis
20.Mar.13,10"	2192 S1,S2, S3	Eternamente Hold, then rejected	Carmen Melis
20.Mar.13,10"	2193 S1,S2, S3	Ernani - Ernani involami Hold, then rejected	Carmen Melis
21.Mar.13,10"	2194 S1,S2, S3	Norma - Casta Diva Hold, then rejected	Carmen Melis
21.Mar.13,10"	2195 S1,S2, S3	Adriana Lecouvreur - Io son L'umile Hold; test of B on ED22; test of A on ED137	Carmen Melis
24.Mar.13,10"	2196 S1,S2, S3	Robert the Devil - Robert my beloved Issued on 82059. (Re-make of 2015)	Elizabeth Spencer
	2197	TRIAL - Rigoletto - Caro nome	Ellen Beach Yaw
24.Mar.13,10"	2198 S1,S2, S3	Traviata - Selection No.2 Hold, then rejected	Brass and String Orchestra
	2199	Voice Trial - Wearing a'wa to the land, etc.	Carrie Bridwell
	2200	Voice Trial - But the Lord is mindful, etc.	Carrie Bridwell
	10" 2201 S1,S2, S3	Macushla Rejected	Vernon D. Archibald & Chorus
25.Mar.13,10"	2202 S1,S2, S3	Italians in Algiers - Overture Issued on 50126	Brass and String Orchestra
26.Mar.13,10"	2203 S1,S2, S3	Gioconda - Ah tis the voice Issued on 82042	Elizabeth Spencer
26.Mar.13,10"	2204 S1,S2, S3	Mountain Echoes Issued on 80179	Venetian Instrumental Quartet
28.Mar.13,10"	2205 S1,S2, S3	Trovatore - Miserere	Agnes Kimball, Charles Harrison & Chorus
1.Apr.13,10"	2206 S1,S2, S3	Slavonic Rhapsody Issued on 50093	Brass and String Orchestra

1.Apr.13,10" 2207 S1, S2,	Poet and Peasant overture	Brass Orchestra
	Issued on 80065 (see 1088)	
4.Apr.13,10" 2208 S1, S2	Marsovia waltzes	Brass Orchestra
	Rejected	
3.Apr.13,10" 2209 S1, S2	Samson et Dalilah-Printemps qui commence	
	Issued on 82529	Eleanora de Cisneros
	(re-made on F, G, H. G cracked)	
5.Apr.13,10" 2210 S1,S2	Samson et Dalilah- Mon coeur s'ouvre att'a voix	
	Issued on 82518 & 82176.	Eleanora de Cisneros
	(re-made on F, G, H)	
5.Apr.13,10" 2211 S1,S2	Carmn - All udir del sistro	Eleanora de Cisneros
	Issued on 82520. Dubbed on to cylinder 4781	
	Test B on ED 139	
5.Apr.13,10" 2212 S1,S2	Semiramide - Ah quel giorno	Eleanora de Cisneros
	Issued on 82521. Test of B on ED140	
5.Apr.13,10" 2213 S1, S2	Still wie die Nacht	Eleanora de Cisneros
	Rejected. Test of B on ED141	
2214	TRIAL	Randall Hargreaves
2215	TRIAL	Randall Hargreaves
8.Apr.13,10" 2216 S1, S2	Wiener Blut	String orchestra
	Rejected	
9.Apr.13,10" 2217 S1, S2	Nozze di Figaro - Voi che sapete	Lucrezia Bori
	Issued on 82526	
9.Apr.13,10" 2218 S1, S2	Rigoletto - Caro nome	Lucrezia Bori
	Hold. Test of B on ED142	
10.Apr.13,10" 2219 S1, S2	The skylark	Ellen Beach Yaw
	Issued on 82049. Test of A on ED143	
10.Apr.13,10" 2220 S1, S2	Mignon - Polonaise 'Je suis Titania'	Ellen Beach Yaw
	There is a Test on ED144	
	Miss Yaw was paid \$300 for the above session	
11.Apr.13,10" 2221 S1, S2	Light Cavalry Overture	Brass Orchestra
	Accepted for 80096	
11.Apr.13,10" 2222 S1, S2	Serenade - Spanish waltz	Brass Orchestra
	Accepted	
11.Apr.13,10" 2223 S1, S2	Manon Lescaut - In quelle trine morbide.	Carmen Melis
	Hold	
11.Apr.13,10" 2224 S1, S2	Tosca - Vissi d'arte	Carmen Melis
	Issued on 83005. Test of B on ED146	

Dear Ernie, Often when restoring an Edison Phonograph I very much regret having to replace the "trade mark" with a transfer(decal) which is incorrect for the machine being restored. For example, look closely at the Great Inventor's signature on a "Fireside" and compare it to a "Home". You will quickly see a difference in the 'T'. Who knows the reason for this? Sincerely, George Perrett.

Thomas Thomas

From Beka single	Details as on label				Details in shellac
side no.	Artiste	t i t l e			
40774	Mr. Bert Alvey	Send them along to me	comic	Pressed Abroad	40774 #
40775	"	Don't take me home (Mark Shridan)	"	"	40775 #
40820	Mr. Billy Whitlock	Billy Whitlock's Aeroplane	comic	Pressed Abroad	40820 #
40822	"	Billy Whitlock's Wedding	"	"	40822 #
40911	Mr. Harry Bluff	Oh, Joe! I want to go to the picture show (sounds if he is imitating Mark Sheridan. Very long song with small label)		Pressed Abroad	40911 13
40912	"	Archibald, certainly not (not an imitation of George Robey)		Pressed Abroad	40912 13
40647	Harry Bluff	Yiddle play your fiddle	Recorded in London. Reproduced in Prussia		A40647
H25	Harry Champion	Natty Little Patch (Another quite different record numbered H25, originating from Favorite exists, which we shall deal with later).	Recorded in London. Reproduced in Prussia		H25
41046	Miss Nancy Hastings & Pete Rastus	The Belle of the barbers ball (This is sung to the tune "Martinique" composed by Christine)		Pressed Abroad	41046 X-
41047	Pete Rastus	Down in Jungle Town (These are pseudonyms for Jack and Nancy Charman)		Pressed Abroad	41047 X-
41071	Mr. Teddy May	Shirts (Morny Cash)	comic	Pressed Abroad	41071 X-
41084	"	I was standing at the corner of the street (Geo Formby) (Sung in a "north of England accent" but not performed by artistes mentioned)		Pressed Abroad	41084 X-
41120a	Mr. Jack Charman	We all go the same way home	baritone	British Manufacture Throughout	41120A p PG
41120b	Mr. Harry Bluff	Love is a Seidlitz powder (Is he trying to imitate Mark Sheridan?)	comic	British Manufacture Throughout	41120B R

NOTE: We would believe the comments on the labels, such as "Manufactured throughout in Britain", etc. for the makers and vendors would have to conform with Board of Trade regulations and the records would have been liable for Customs inspection if imported.

The bonus record of "The Golden Age of British Dance Bands" includes-

Those Dance Band Hits SMF 328

Side One.

1. Five Foot Two, Eyes of Blue (Henderson) Savoy Orpheans at the Savoy Hotel, London. (SH166)
2. Shepherd of the Hills (Nicholls) Jack Hylton & his orchestra (SH127)
3. Crazy words, Crazy tune (Yellen-Ager) Savoy Havana Band at the Savoy Hotel, London (SH165)
4. She's a great, great girl (Woods) The Rhythmic Eight directed by Bert Firman (SHB 30)
5. Happy days are here again (Yellen-Ager) Jack Payne & his BBC Dance Orchestra (SH143)
6. Soft lights and sweet music (Berlin) Ambrose & his Orchestra at the Mayfair Hotel, London (SHB 21)
7. The Teddy Bears' Picnic (Bratton) Henry Hall & the BBC Dance Orchestra (SH172)
8. Make those people sway (Jackson) Jack Jackson & his Orchestra at the Dorchester Hotel, London (SH210)

Side Two

1. You ought to see Sally on Sunday (Woods) Ray Noble & his Orchestra (SH119)
2. Sarawaki (Gordon) Harry Roy & his Orchestra from the May Fair Hotel, London (SH187)
3. I ain't got nobody (Graham-Williams) Lew Stone & his Band (SH118)
4. Truckin' (Bloom) Billy Cotton & his Band (SH141)
5. These foolish things (Strachen) Carroll Gibbons and the Savoy Orpheans (SH168)
6. Stars in my eyes (Kreisler) Maurice Winnick Orchestra (SH225)
7. Whispering (Schönberger) Roy Fox & his Orchestra (SHB33)
8. Amoresque (Phillips) Jack Harris & his Orchestra (SH219)